

T H E
Practical Grammar;

O R,
An easy Way to understand ENGLISH.

I N W H I C H
The R U L E S are laid down in a Manner entirely New;
and the Whole rendered so easy, familiar, and enter-
taining, that a Child of only Eight Years of Age may
be perfectly initiated into a Knowledge of the *English*
Tongue, with the greatest Expedition and Pleasure.

What a story To which is added,
A Poetical Epitome of GRAMMAR,
FOR THE HELP OF MEMORY.

W I T H A
S U P P L E M E N T,
Containing Examples of *bad English* to be turned into
good, with the *good* opposite, in order to illustrate every
Rule of Syntax, or the Composition of Sentences ;

A N D
A SHORT ENGLISH GRAMMAR,
UPON THE PLAN OF THE LATIN,
FOR THE

Use of such as are designed for the Study of that Language.
Throughout the Whole, whatever is New is delivered
in an easy, agreeable Manner; and what was before
known, is placed in a Light quite new and amusing.

By THOMAS SMETHAM,
Master of the Academy at *Southgate*, and late Master of
the Boarding School at *Ponder's End*.

*While you here improve the Mind,
You'll Pleasure in Improvement find;
In Conversation learn to please;
And read and write with grace and ease —
The Charms of Eloquence pursue;
You'll find the Door—for here's the Clue.*

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P R E.

P R E F A C E.

LANGUAGE is the *key of the soul*; it qualifies mankind for society. Articulate sounds distinguish us from brutes; render us useful to the community; and strew the paths of life with flowers, by giving a mental feast to the understanding in mutual conversation.

By the aid of Language we study the ideas of others; we compare opinions with opinions; and improve upon the comparison. Our understanding is expanded, our passions refined, our vices corrected, and our virtues improved.

Perhaps Language, till of very late years, hath been the least cultivated of

any of the Arts and Sciences in England; this may seem amazing; since a country of Freedom appears to be particularly designed, by Providence, for a country of Orators.

It is true, the political disputes, which have of late years so much engaged the attention of the public, have been the cause of rendering the improvements in the English Tongue more general than they would otherwise have been; the reason is, many men of opulence, whose youth had been too much engaged in commerical pursuits to admit of philological disquisitions, being called (on account of their pecuniary eminence) to the service of the public, when they had occasion to speak publicly, or write upon temporary topics, found their insufficiencies with respect to language: this awakened their attention; and, though late, they have frequently entered into those pursuits, which in their youth had been neglected;

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ed; and, when once the necessity of being well acquainted with our Native Tongue appeared, the rising generation was not forgot.

The absurdity of making the youth of this kingdom better acquainted with the languages of ancient Greece and Rome than with their own, hath been sufficiently pointed out by many able pens; and therefore need not be insisted upon here: not that I condemn the study of the learned languages; but let our own be first well understood.

A practice still more ridiculous has universally prevailed, till very lately, in all our schools; that of straining the English Tongue, without any reason or necessity, to be subservient to the puzzling rules, exceptions, and intricacies, of the Latin Grammar; by which the mind is incumbered with innumerable unnecessary distinctions, concerning Cases, Genders, Tenses, Moods, Conjugations,

jugations, and a multiplicity of tedious and useless rules in Syntax. This practice has, indeed, of late been greatly deviated from; but not so much, but *A Grammar of the English Tongue* might admit of many essential improvements.

The passion for studying French has, for many years past, raged almost to madness; though I will be bold to say, that our native language is far superior, both with respect to the learned and elegant Works written in it, and its own peculiar excellencies.

The great Dryden (since whose time we have had many improvements) says, “ that the French language has all the swiftness of a greyhound; but the English, all the strength of a mastiff.” And the Earl of Roscommon, whose authority and judgment have never been doubted, exclaims;

“ Vain

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“ Vain are our neighbours hopes, and vain
“ their cares ;
“ The fault is more their language's than
“ theirs :
“ 'Tis *courtly, florid*, and abounds in *words*
“ *Of softer sound* than ours perhaps affords ;
“ But who did ever, in *French* authors, see
“ The comprehensive *English* energy ?
“ The weighty bullion of *one sterling line*,
“ Drawn to *French wire* wou'd thro' whole
“ pages shine.”

I believe, since his Lordship wrote the above elegant lines, the improvements made in the English Tongue have rendered it to the full as courtly, florid, and replete with soft sounds, as the French; while its energetic superiority still remains unrivalled.

In order to express ourselves with ease and propriety in conversation, to read with grace, and write with elegance, we ought to be thoroughly acquainted with the Grammar of our native tongue.

The

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The Hebrew hath been called the most emphatical language in the world; the Greek, the most lofty; the Latin, the most majestic; the Italian, the most soft; the Spanish, the most noble; and the French, the most polite.

In the English are happily united the emphatical expression of the Hebrew, the sublimity of the Greek, the majesty of the Latin, the softness of the Italian, the nobleness of the Spanish, and the politeness of the French. Besides, it is not so confined as the Hebrew, so irregular as the Greek, so unequal as the Latin, so effeminate as the Italian, so precise as the Spanish, nor so volatile as the French.

In the English Tongue we may, with propriety, address God with the spirit of adoration, Monarchs with the spirit of freedom, Neighbours with the warmth

warmth of friendship, and Beauty with the softness of persuasion.

The English Language owes its excellency to its being a composition of the most heterogeneous ingredients; a medley of innumerable other languages. The beauties of almost every tongue have been selected to grace ours; and, with few or none of the defects of any, to present us with the charms of all.

Our Grammar is in fact independent of any other: it is in reality the most concise, and the most conformable to nature, of any that ever was reduced to rules; the Genders, Tenses, &c. being immediately formed from nature itself, without any deviations into critical obscurity.

Grammar is founded upon reason; and, when well understood, improves that from whence it had its origin. I
flatter

flatter myself, therefore, that the following attempt will be found *an useful and easy introduction to polite learning.*

Upon reviewing every Grammar hitherto published, I found there still wanted a plain, familiar, copious introduction to the English Language; one in which the Tutor should seem to smile, and the Critic to be in a good humour: to form such an one, I have employed my time, and used my utmost endeavours, and hope they have not been idly thrown away.

The Rules are laid down in a manner entirely new; upon a plan which, though copious, is so concise as not to burthen the memory in the least: they are familiar enough to be understood by a child of eight years of age; and so agreeably delivered, that they may be learned with pleasure, and remembered with satisfaction. Every Example is drawn from objects
which

which they generally have in their thoughts; and not as, in all the Grammars I have ever seen, from things which children either do not understand, or very seldom hear. How absurd must it be, to bring an example in which a child is to correct the improprieties, or rectify the false concord, wherein the names of Xenophon, Lucius Junius Brutus, or Ptolemy Philadelphius, are crowded. The pupil is quite puzzled; not being able to distinguish whether the words are *proper names*, or *technical terms* belonging to some art or science.

The best mode of teaching the Grammar, is to omit the new discoveries, critical observations, and other things not essentially necessary to be known at first by the pupil, which are therefore placed separate, under the title of *Reflections*; and may be let alone till the second time of passing through the Grammar, when they will elucidate many things already learned.

The

x P R E F A C E

The *Poetical Epitome* is intended to give the learner an opportunity of precisely retaining the definition of each Rule, with little or no trouble to the memory; and in lines which may amuse him to recollect.

The Examples of *bad English* to be turned into *good*, will be found extremely useful; and the teacher may, at his pleasure, form as many exercises of this kind as he thinks proper: but I would advise to intermix *correct English* with the *bad*, in order perfectly to confirm the pupil in the various Rules; and bring his mind to be certain in what is proper and what is improper.

With respect to the *Short Latin Grammar*, for the use of those who are designed to study that language, sufficient reasons are given in the Preface thereto for its introduction in this Book; it is therefore needless, in this place,

place, to anticipate what is there advanced.

Many writers, as well as teachers, have been fond of instructing by way of Question and Answer; which method is, perhaps, the most fallacious of any made use of; the pupil seldom or never studies the question, in which the sense of the answer is frequently too much involved; and with respect to the answer itself, he repeats it without the least reflection, merely by the assistance of the memory. This I know experimentally to be fact; and a slow progress is the certain consequence of interrogatory modes of instruction, where the scholar is, parrot like, to repeat set words prescribed for him to learn by rote: for if the question demanded be, *what is a verb?* it is as probable that he would answer by giving the definition of a *conjunction*, or any other part of speech, as by replying properly. I would therefore recommend

mend it to the teacher to ask casual questions, which the learner should answer according to his own conceptions, and in his own words; by which means his reflection will be exercised as well as his memory, and his rules at once elucidated and confirmed.

T H E

Practical Grammar.

Of GRAMMAR *in general.*

Grammar contains four Grand Divisions; namely,

Orthography	} <i>or the Art of</i>	Spelling	} Words
Prosody		Accenting and Pronouncing	
Analogy		Deriving and Varying	
Syntax, or Composition		Forming Words into a Sentence.	

REFLECTIONS.

THE above four grand divisions comprehend every part of Grammar; and give certain rules for all that we can speak

B

or

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or write. Most grammarians have called the third grand division, Etymology, instead of Analogy; which is a gross mistake: since Etymology is confined to the original derivation of words only; but Analogy comprehends not only their derivation, but the manner of their changing, or variations, according to time, place, person, or circumstance.

ORTHOGRAPHY.

ORthography teaches us to spell our words properly; in order to which we must consider, that words are formed of syllables, and syllables of letters.

A letter is a character, or mark, denoting a simple sound.

There are in the English tongue twenty-six letters, viz.

A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z.

a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z.

Of the above letters, twenty are consonants,

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nants, five vowels, and one partakes of the nature of each.

A consonant is a letter which has no perfect sound of itself, and therefore requires another letter to be joined to it.

The twenty consonants are, b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, w, x, z.

A vowel is a letter which has a perfect sound of itself.

The five vowels are, a, e, i, o, u.

The letter *y* is a vowel when it ends a syllable, as in *sky*; but a consonant when it begins a syllable, as in *yes*.

When two vowels are joined together in a syllable, they are called Diphthongs; as *ai*, in *plai*ce.

When three vowels are joined together in a syllable, they are called Triphthongs; as *eau*, in *beau*ty.

No syllable can be formed without a vowel in it, nor does any single syllable consist of more than eight letters; as, *strength*.

There are no words in English which contain more than eight syllables, as *in-com-pre-ben-si-bi-li-ty*; and very few indeed that contain so many.

When letters are joined together, they form syllables; as the letters *p-l-u-m*, being

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joined together, make the syllable *plum*: and syllables, being joined together, form words; for if to the beforementioned syllable *plum*, you add the letters *c-a-k-e*, they together make the word *plumcake*.

In order to spell properly, you must divide your word into syllables; to do which, consider how many distinct sounds the word contains: then put together the letters which form the first syllable, and pronounce it full and strong; then proceed by putting together the letters that form the next distinct sound, or syllable; pronounce that, and add it to the first. Thus, in order to spell *Shuttlecock*, proceed in this manner:

S-h-u-t	Shut	
t-l-e	tle	Shuttle
c-o-c-k	cock	Shuttlecock.

In order to spell well, put as many letters into one syllable as will form a perfect, full, and distinct sound; and particularly regard the following Rules:

R U L E I.

When a single consonant comes between two vowels, it must be joined to the latter vowel;

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vowel; as the consonant *p*, in the word *paper*: thus, *pa-per*.

In this rule, *ch*, *ph*, *th*, and *sh*, are to be considered as single consonants; as in *father*; and therefore go to the latter syllable: except when they are sounded distinctly, as in *pot-book*; where the *t* and *b* are divided.

There is a general exception to this rule, with respect to the letters *x* and *w*, for they always must be joined to the former vowel; as *x*, in *ox-en*; and *w*, in the word *vow-el* itself.

R U L E II.

When two vowels meet in the middle of a word, if they make but one sound, they must not be divided; as the two *ee*'s, in *cheek*; which, having but one sound, form but a word of one syllable: but if you want to speak the word *bruin*, you find two distinct sounds; the word is therefore composed of two syllables, and the vowels in the middle must be divided thus; *bru-in*.

R U L E III.

Two consonants of the same kind coming in the middle of a word, must always be divided;

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divided; as *plat-ter*. And if they are not of the same kind, they must still be divided, if they cannot properly begin a syllable, as in *cham-ber*; where *mb* cannot begin any syllable or word, and therefore must be parted in the middle of a word.

R U L E IV.

If three consonants come between two vowels in the middle of a word, for the general rule, well consider their exact and full sound, and divide them accordingly: but, to be particular, if they are all proper to begin a word, they must go to the latter vowel; as *scr*, in *a-scribe*: if they are proper to end a word, they must go to the former vowel; as *tch*, in *batch-et*: but if they are neither proper to begin nor end a syllable, or word, as many of them as are proper to begin a word, must go to the latter syllable; as *mst*, in *brim-stone*; where *m* is retained in the first syllable, and *st* goes to the latter.

There

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There are but thirteen treble consonants which are proper to begin a syllable, or word, in our tongue; namely,

Chr	}	as in	}	Chrift
phl				phlegm
phr				phrafe
fch				fcheme
fcr				fcreen
fhr				fhrink
fkr				fkrrew
fph				fphere
fpl				fpleen
fpr				fspread
ftr				ftrain
thr				three
thw				thwart.

If four consonants come between two vowels, the first consonant must always go to the first syllable, and more with it if necessary to compleat the sound; and only as many as are proper to begin a word go to the latter syllable; as, *in-struct*, *parch-ment*.

A compound word is formed from syllables which are compleat words in themselves: as, for example, *pot-book* and *sea-fish*; where *pot*, *book*, *sea*, and *fish*, are all per-

fect and distinct words of themselves; yet when joined together thus, *pot-book*, *sea-fish*, they become compound words, and give a different idea. Compound words are always, therefore, in spelling, to be divided into the words of which they are compounded, without paying any respect to the foregoing Rules.

A derivative word is one that is derived from another, yet the sense of it is changed by the ending or termination; thus, *foolish* is derived from *fool*, a compleat word of itself; the ending or termination *ish*, though not a compleat or significant word of itself, yet alters in some measure the sense of the word, and gives us a different idea. Again, suppose we say the word *prison*; it presents to us immediately the idea of a large building, or place of confinement; but to the word *prison* add the syllable *er*, it makes *prisoner*; and your idea is immediately changed from the *place of confinement*, to the *person confined*. *Prison*, therefore, is the primitive word; and *prisoner* the derivative word, or word proceeding from the primitive.

With respect to the manner of spelling derivative words; the primitives are to be kept

kept entire, except the found obliges you to the contrary.

REFLECTIONS.

THE above Rules, which may be thoroughly learned in a very short time, comprehend *the whole art of spelling any word in the English Tongue in a proper manner.*

In all the Grammars I have ever yet seen, Orthography hath been a burdensome part to go through; the learner has laboured under an innumerable number of Rules and Exceptions, so extremely complicated and confused, that it was impossible for the pupil, though of a tolerable good capacity, to remember the tenth part of them.

I have reduced all that is necessary to be known upon the subject into so small a compass, (and been at great pains to render it clear and easy, and to make the Rules elucidate each other) that I will venture to aver, that *the English learner, of only a com-*

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mon capacity, who can read but indifferently, may with ease be taught to divide any of the words of his native language, properly into syllables, in the space of two days.

As for the endings, or terminations, *cial, tial, cian, tian, sion, tion, &c.* I would humbly recommend to the ingenious instructors of youth, to consider them only as one syllable; not only because they are founded as such in conversation, but because the best poets use them as such.

“ Freed by the terror of the victor’s name,
“ The rescu’d states his great protec-*tion*
“ claim.”

ADDISON.

“ No, ’tis reply’d; the first Almighty Cause
“ Acts not by par-*tial*, but by gen’ral laws.”
POPE.

“ That reason, pas-*sion*, answer one great aim;
“ That true self-love, and so-*cial*, are the
“ same.”

POPE.

PRO-

P R O S O D Y.

PROSODY is the manner of *accenting* and *pronouncing* words properly; in which it is necessary to observe, that every syllable must be founded according to its proper *quantity*, and every word of two or more syllables pronounced according to its proper *accent*.

Quantity is the different measure of time used in pronouncing syllables, and therefore is either *long* or *short*; which to each other bear the proportion of *two* to *one*; that is, you ought to be twice as long in pronouncing a *long* syllable, as you are in pronouncing a *short* one.

The mark (-) over a syllable, shews it is long, and the mark (◌) denotes it to be short; thus the vowel *o* is founded short in the word *not*, but long in *note*.

Accent is that particular stress, or force of voice, which we lay upon any particular syllable in a word; without regarding whether that syllable is *long* or *short* in itself, with respect to quantity.

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Profody may with great propriety be called, *The music of conversation and reading*; since, by modulasing the voice, it renders the sound harmonicus; and, by regulating its rise and fall, prevents that disagreeable sameness of tone, that sleepy drawl, which the learned call *monotony*.

The *accent* may either relate to words of two or more syllables; (as in *ál-der-man* the accent is upon the first syllable, but in *dis-ap-péar* it is upon the last) or it may relate to words formed of exactly the same syllables and letters, but different in signification, and therefore only to be distinguished by their different accents. The following examples will make the thing plain; in which you must observe, that the *names of things*, commonly known by the name of *nouns*, are always accented on the first syllable; but *affirmations*, or what is affirmed or said of any action, known by the name of *verbs*, are always accented on the last syllable.

NAMES.	AFFIRMATIONS.
An A'ccent	- To accént
An A'ttribute	- attribúte
A Cément	- cemént
NAMES.	

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NAMES.	AFFIRMATIONS.
A Cóllect - - -	To colléct
A Cómound - - -	compóund
A Cónduct - - -	conduct
The Cónfines - - -	confíne
A Cónflict - - -	conflict
A Cóncert - - -	concért
A Cónfort - - -	consórt
A Cóntest - - -	contést
A Cóntract - - -	contráct
A Cónvert - - -	convért
A Cónvict - - -	convíct
A Désert - - -	desért
An E'xile - - -	exíle
A Férment - - -	fermént
Fréquent - - -	fréquént
I'ncense - - -	incénse
An O'bject - - -	objéct
An O'verthrow - - -	overthréw
A Prémise - - -	premise
A Présent - - -	présént
A Projéct - - -	projéct
A Rébel - - -	rebél
A Récord - - -	recórd
Réfufe - - -	refúse
A Súbject - - -	subjéct
A Tórmént - - -	tormént
An U'nite - - -	uníte

Though

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Though the Verbs or Affirmations, derived from the Names or Nouns, are accented like the Affirmations themselves; thus,

Names		Affirmations		Names
From	A Collect	Comes	To collect	Collector
	A Record		-- record	
	A Torment		-- torment	
		Whence is again derived		Recorder
				Tormentor

There are many words spelled exactly alike, which are pronounced differently, though they do not change their part of speech; thus,

A Bow, to shoot with	Bow, to bend, or make a bow
Cloſe, near at hand	Cloſe, to ſhut up
Job, a man's name	Job of work
A Minute, part of an hour	Minute, or ſmall
Uſe, or intereſt	Uſe, employ.

As it is impoſſible to read with any harmony or propriety, without attending to the *Stops* and *Marks*, they come in here as a very neceſſary part of Proſody.

Of

Of PUNCTUATION;

O R,

The Nature and Use of STOPS and MARKS.

STOPS are used to mark the pauses in reading, and sense in writing; for without their necessary aid, writing would be nothing but confusion, and reading unintelligible.

The Stops and their Characters are six; namely,

The	{	Comma	{	marked thus	{	(,)
		Semicolon				(;)
		Colon				(:)
		Period				(.)
		Note of Interrogation				(?)
		Note of Admiration				(!)

Their uses are as follow :

At a *Comma* you must stop during the space of time in which you can deliberately say *one*; at a *Semicolon* while you can say *one, two*; at a *Colon* while you can say *one, two, three*; at a *Period*, while you can say *one,*

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one, two, three, four. At a Note of *Interrogation*, and Note of *Admiration*, while you can say, *one, two, three, four, five, six.*

A *Comma* (,) as it is the least or shortest breathing stop, is also the most used; it gives a trifling check, prevents hurry, and is a great barrier against confusion.

It is properly used after the names of numbers; as after one, two, three, four, five: or after the numbers themselves; thus, 1, 2, 3, 4, 5: after a number of names of either persons or things; as John, James, Dick, Harry; or London, York, Bristol, Birmingham; or stones, stick, wood: or to divide a sentence where only a trifling pause is necessary; as, *Mr. Simple makes good custards, and cheesecakes too.*

A *Semicolon* (;) requires a longer pause; for though it takes in a full sentence, it still includes a future or after sense: as, for example, *in the morning I'll learn my lesson; but in the afternoon I'll play at marbles.* Or it is used to distinguish contraries; thus, *Do you intend to do as you ought; or do you intend to be naughty as long as you live.*

A *Colon* (:) certainly includes a perfect sense, yet it leaves an expectation of a something still remaining behind; as *Billy*
cannot

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cannot forbear being ill-natured to every one : not even his brothers and sisters excepted.

Note, The most able grammarians allow that the *colon* and *semicolon* are frequently used for each other, or indiscriminately ; more especially in the Old and New Testament, and many religious books ; but though it does not make any very material difference in the sense, it is a great fault not to be very careful : for the more punctual you are in this respect, the more correct will your reading and writing be esteemed.

A *Period* (.) is used to denote that the sense is quite compleat, and nothing more is to be expected ; as, *Jacky and Femmy both ran away this morning.*

A *Note of Interrogation* (?) is always placed after a question ; as, *Where did you get that tart ?*

A *Note of Admiration* (!) after any word or sentence, denotes some sudden passion of the mind ; or something by which the soul is forcibly impressed, either by *pain, pleasure, surprize, &c.* As,

Oh ! Oh dear ! Alas ! Alack ! Oh tormenting !

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menting ! Ah ! Make hafte ! Make hafte !
all the pudding will be eat ! O times !
O manners ! Ah ! you are amazingly
naughty !

The Marks and Characters are thefe :

Accent	(')	Obelisk	(†)
Apoftrophe	(')	Paragraph	(¶)
Afterifm	(*)	Parenthesis	(())
Breve	(˘)	Crotchets	([])
Caret	(^)	Quotation	(“ ”)
Circumflex	(^)	Section	(§)
Diærefis	(..)	Ellipfes	(---)
Hyphen	(-)	Braces	{ }
Index	(☞)		

The ufes of which are as follow :

The *Accent* (') tells you on which
fyllable in a word to lay the ftrefs of your
voice : as *humáne* ; where the accent is on
the laft fyllable.

The *Apoftrophe* (') denotes that a letter
is left out in a word : as in the word
abus'd ; where the Apoftrophe fignifies that
the letter *e* is omitted, fince the word in
reality is *abused*.

The *Afterifm* (*) refers you to fome
note or obfervation, and informs you that
at

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at the bottom of the page, or in the margin, there is something to be seen worth your notice, or necessary to be understood *.

The *Breve* (◡) denotes that the syllable over which it is placed should be sounded short, as *bat*.

The *Caret* (^) signifies that a word is omitted in a sentence; as, *Billy* ^ *a bird's nest*; where the word *found*, being omitted by accident, is again included in the sentence; and the sense restored by the help of the caret.

The *Circumflex* (^) is exactly like the caret; and is always placed over any syllable that is to be sounded long, as *Euphrâtes*; which denotes that *phrâ* is to be sounded long.

The *Diæresis* (..) shews that two vowels in a word, though seemingly a diphthong, are not so in reality, but must be parted, as *pöem*; which must be spelt *po-em*.

The *Hyphen* (-) is placed between two perfect words, when they are to be joined in one compound word, as *sea-fish*.

* This note is only intended to exemplify the definition of the *Asterism*.

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The *Index* (☞) points to some very remarkable passage.

The *Obelisk* (†) refers, like the asterism, to something in the margin, or at the bottom of the page.

The *Paragraph* (¶) denotes one particular part of a discourse.

The *Parenthesis* () includes something which is not immediately necessary to the sense, but yet is brought in to explain or illustrate it; as, *yesterday I went (with my sister) to the play.* Where the words, *with my sister*, might be left out without injuring the sense.

The *Crotchets* or *Brackets* [] include some very remarkable word which is the very substance of the discourse; as, *the little word [Man] carries a very great meaning with it.*

The *Quotation* (“ ”) denotes that the passage is not original, but quoted or extracted from another author: so that by the use, and under the sanction, of a *quotation*, one author is allowed to steal from another without bringing any shame to himself; as,

“ Of all the arts in which mankind excel,

“ Nature’s chief master-piece is *writing well.*”

The

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The quotations made use of here inform you that I have made bold to borrow the above lines from his grace the duke of Buckingham.

The *Section* (§) includes several paragraphs; and forms, as it were, an inferior kind of chapter.

The *Ellipses* (---) signify that for some private reasons you have omitted a word or name; as, *It was master ---- who slyly went to my satchel and stole my apples.* Thus, by the use of the Ellipses, you conceal the name of the offender, in hopes that he may reform, and be ashamed to run away with your apples another time.

The *Braces* { } are used to couple words together that have a particular relation to each other; as,

The { King
Lords
and
Commons } form the Parliament
of England.

And likewise used to bind three lines of poetry together, when they rhyme to each other; as,

Wou'd you be a great man, }
Let this be your plan, }
Learn all that you can. }

REFLECTIONS.

Inconsiderable as these points and stops may to some appear, their use in reading and writing is so great, that none can read or write with propriety, or even intelligibly, without being thoroughly acquainted with them.

Amazing as it may seem, it is certainly fact, that the unfortunate King Edward the Second lost his life by means of a misplaced comma. For his cruel queen, with whom he was at variance, sent to the keeper of the prison where he was confined, the following lines :

To shed King Edward's blood
Refuse to fear, I count it good.

Had the comma been placed after the word *refuse* ; thus,

To shed King Edward's blood
Refuse,

The sense would have implied, that the keeper was commanded not to hurt the king : and the remainder of the line

— To fear I count it good,
Would

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Would have signified, that it was counted good not to spill blood: but the comma being wickedly placed after the word fear; thus,

To shed King Edward's blood
Refuse to fear,

The murder seemed commanded; together with a kind of indemnification to the keeper. Nay, after this mode of pointing, the remainder of the line seems to deem the action meritorious,

—— I count it good.

According to the punctuation, the keeper took the lines in the worst sense; and the king lost his life upon the occasion.

A bishop of Afello ordered this inscription to be put over his gate:

Porta, patens esto, nulli claudaris honesto.

Which is,

Gate, be thou open, and not shut to any honest man.]

But the painter unluckily placing the comma after the word *nulli*, instead of *esto*, the sense stood thus;

Gate, be thou open to nobody, but be shut to an honest man.

Which

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Which occasioned the bishop to lose his bishoprick.

Thus we may perceive the necessity of being very particular with respect to points or stops; since the misplacing of a single comma occasioned the *murder of a king*, and the *loss of a bishoprick*.

It may not be amiss here to mention some practices which ought always to be discouraged; namely, the pronouncing words totally different from what they are spelled, according to the dialect which prevails in the particular country where the speaker was born, or perhaps brought up; a provincial dialect should always receive a check: since, however good the speakers argument may be, it becomes ridiculous by the manner in which it is conveyed.

Others pronounce their words much longer than they really are, through affectation; thus, they say *yourn* for *yours*, *ourn* for *ours*, *theirn* for *theirs*, *gould* for *gold*, *ould* for *old*, *squenck* for *quench*, *squeedge* for *squeeze*, and many others; which mode of speaking is an unpardonable fault.

Others, as ridiculous, in the contrary extreme, shorten their words in a very absurd manner; thus, they say, *pozz* for *positively*,
and

and *plenipo* for *plenipotentiary*; which last has been used even by some polite persons, who by that means have given sanction to the absurdities of the vulgar.

Great differences have arisen among grammarians and teachers, concerning the proper manner of pronouncing the letter *a*. Many insist that it ought to be pronounced *broad*, according to the Scotch manner of speaking; though contrary to the practice and opinion of the *best orators*, and most *elegant speakers*; when, if they did but examine into the matter, they would find, that the broad sound of the vowel *a* is *the very thing which appears so disagreeable to the ear of such as converse with the Scotch*.

The learned Doctor Johnson tells us, that *a* has three sounds; namely, *slender*, *open*, and *broad*.

The *slender* is the true English sound; as in *face*, *mane*, &c. and in all words ending in *ation*; as *creation*, *multiplication*, &c.

The *open* is the Italian *a*; as in *father*, *fancy*, *glass*, &c.

The *broad* is the German *a*; as in *wall*, *call*, &c.

Those teachers who would instruct their pupils to pronounce the letter *a* according to the Scotch mode, which is the disagree-
C
able

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able broad found borrowed from the Germans, should recollect that they will insensibly bring them to that disagreeable, pe-
lantic, and ridiculous manner of speaking, commonly called the Scotch drawl; for, according to their customary manner of speaking, the word *cake* would be called *cauke*; *bake*, *bauke*; *candle*, *caundle*; *caper*, *cauper*, &c. when they might with equal propriety change the other English vowels into French and German vowels; that is, call *e* by the name of *a*, as we speak it slender; and *i* by the name of *e*; by which means *time* would be called *teme*; *title*, *telle*; *innocence*, *ennocence*, &c.

In order to read well, you must never attempt to guess at a word at first sight; but get perfectly acquainted with it before you speak it; and read it in the same manner as you would speak it in common conversation.

Reading in a hurry will make you stammer; reading too loud will tire; and reading too low will bring you to a sameness of tone: therefore avoid all those errors.

Observe your pauses; humour your voice according to your subject; and pay the greatest attention to the emphasis.

By emphasis, I mean that particular stress,
or

THE PRACTICAL GRAMMAR. 39

or sound of voice, which ought to be laid upon any particular word, in order to give a greater beauty or force to the expression. In short, emphasis is to a word in a sentence, what accent is to a syllable in a word. Thus, if you say, *I am going to play*; if the emphasis or stress of voice is laid upon *I*; then it shews that *you*, and no *one else*, are going to play: if the stress is upon *play*, it indicates that it is to *play* in particular, and not to *work* that you are going.

To read verse properly, pronounce as if it were prose: be punctual in observing your stops; and if there should not happen to be a stop at the end of every line, where it is wanting, make a small pause, less than what you pause at a comma. If a rhyming word admits of two sounds, give it that which is most suitable to the metre. Thus,

“As if misfortunes made the throne her seat,
“And none could be unhappy but the great.”

Where *great*, to humour the rhyme, must be sounded almost like *greet*.

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A very great help towards perfection in Profody will, I apprehend, be an attentive and serious perusal of the following essential and useful

T A B L E

Of Words which are pronounced alike, or nearly alike, though different in spelling and signification.

Abbey, a religious house.	Air, we breathe in.
A Bay, for shipping.	Heir, to an estate.
Abbess, governess.	Are, we or ye are.
Abyss, bottomless.	Ale, malt liquor.
Abscess, imposthume	Ail, to be troubled.
Abfess, alphabet,	All, every one.
arched roof.	Awl, to bore holes.
Abel, Cain's brother.	Alloy, a mixture of metals.
Able, powerful.	Allay, to ease the pain.
A Bell, of metal.	Alley, a narrow passage.
Accidence, a book.	Ally, a confederate.
Accidents, chances.	A Lye, a falshood.
Account, esteem.	Allow'd, granted.
Accompt, reckoning.	Aloud, with a noise.
Advice, counsel.	Altar,
Advise, to counsel.	

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Altar, a sacrifice.
 Alter, to change.
 A Miss, a young lady
 Amiss, wrong.
 Ant, a pismire.
 Aunt, uncle's wife.
 An, an article.
 Ann, a woman's
 name.
 Appeal, to a higher
 court.
 A Peal, bells ring-
 ing.
 A Peel, a shovel for
 an oven.
 A Peer, a lord.
 A Pear, fruit.
 Appear, plain.
 A Rose, to smell to.
 Arose, did rise.
 Arrant, notorious.
 Errand, a message.
 Arras, tapestry hang-
 ings.
 Arrows, to shoot
 with.
 Harrafs, to weary or
 tire.
 A Scent, a smell.

Ascent, going up.
 Assent, an agreement.
 Assistance, help.
 Assistants, helpers.
 Auger, a carpenter's
 tool.
 Augur, a soothsayer.
 Ax, to cut wood.
 Acts, of parliament.
 Babel, the tower.
 Babble, to prate.
 Bacon, hog's flesh.
 Baken, in the oven.
 Beacon, notice of
 danger, &c.
 Beckon, with the
 hand.
 Bail, a surety.
 Bale, of cloth, silk,
 &c.
 Bald, without hair.
 Bawl'd, cryed out.
 Ball, any round
 thing.
 Bawl, cry out.
 Barbara, a woman.
 Barbary, a country.
 Barberry, a fruit.
 Bare, naked.

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Bear, a beast.

To bear, to carry.

Bass, in music.

Base, vile.

Baize, cloth so called.

Bays, bay trees.

Beys, governors in
Turkey.

Be, are.

Bee, an insect with
honey.

Bean, pulse, i. e.
grain.

Been, was at a place.

Beer, to drink.

Bier, to carry the
dead.

Bel, an idol.

Bell, of metal.

Berry, a small fruit.

Bury, to inter the
dead.

Ble, a swelling.

Boil, as water on the
fire.

Blew, did blow.

Blue, colour.

Board, a plank.

Bor'd, a hole.

Boar, a beast.

Boor, a country fel-
low.

Bore, to make a
hole.

Bower, an arbour.

Bold, confident.

Bolt, for a door.

Boult, to sift meal.

Bowl'd, to cast a
bowl.

Bow, to bend.

Bough, a branch.

Boy, a lad. —

Buoy, to bear up.

Bread, to eat.

Bred, brought up.

Breaches, broken
places.

Breeches, to wear.

Bruit, or report.

Brute, a beast.

Borough, a corpora-
tion.

Burrow, for rabbits.

By, near.

Buy, with money.

Brews, he breweth.

Bruise, to squeeze.

Brewis,

Brewis, fat.
 Brows, over the eyes.
 Browse, to feed on
 tree-leaves.
 But, except.
 Butt, to shoot at.
 Caen, in Normandy.
 Cain, the murderer.
 Cane, to walk with.
 Call, to cry out.
 Caul, suet, &c.
 Cawl, for a perriwig.
 Calendar, of months.
 Calender, to smooth
 cloth.
 Calais, in France.
 Chalice, a cup.
 Can, to be able.
 Cann, to drink out
 of.
 Cannon, a gun.
 Canon, a law, or
 rule.
 Capital, chief.
 Capitol, a tower in
 Rome.
 Captor, prize-taker.
 Capture, prize taken.
 Cart, to carry things.

Chart, a map.
 Career, full speed.
 Carrier, that carrieth.
 Cell, a hut or cave.
 Sell, to dispose of.
 Cellar, for liquors.
 Seller, one that sells.
 Censer, for incense.
 Censor, a reformer.
 Censure, to judge
 Cession, a resigning.
 Session, or assize
 Centaury, an herb.
 Sentry, a guard.
 Chair, to sit in.
 Chare, job of work.
 Chaste, continent.
 Chased, a kind of
 work.
 Cinque, five.
 Sink, to settle down.
 Coin, money.
 Quoin, wedge.
 Choler, rage, anger.
 Collar, for the neck.
 Collier, dealer in
 coals.
 Colour, as blue, red,
 &c.

— C 4 Cieling,

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Cieling, of a room.

Sealing, setting a seal.

Chronical, long continuance.

Chronicle, a history.

C'on, a young sprig.

Sion, a mountain.

Citron, a fruit.

Cittern, musical instrument.

Clark, a man's name.

Clerk, a clergyman, &c.

Clause, of a sentence.

Claws, of a bird.

Close, to shut up.

Cloaths, garments.

Cloths, webs.

Cord, a rope.

Chord, in music.

Coat, a garment.

Cot, a cottage.

Coarse, mean or plain.

Course, race or way.

Cocket, a schedule.

Coquet, a woman.

Common, public.

Commune, to converse.

Concert, of music.

Consort, wife of a sovereign.

Cousin, a relation.

Cozen, to cheat.

Council, an assembly.

Counsel, advice.

Cou'd, was able.

Cud, of cattle.

Courant, a newspaper.

Currant, passable.

Current, a running stream.

Currants, a fruit.

Courier, messenger.

Currier, a leather-dresser.

Creek, of the sea.

Crick, pain of the neck.

Cruse, a little vessel.

Cruise, to sail on the coast.

Cruel, fierce.

Crewel, worsted.

Cymbal,

Cymbal, musical instrument.	Differ, to disagree.
Symbol, a mark.	Derbe, a city in Asia.
Cypress, a tree.	Derby, in England.
Cyprus, an island.	Desert, merit, abscond.
Cygnets, a young swan.	Desart, a wilderness.
Signet, a seal.	Dew, on the grass.
Dane, of Denmark.	Due, a debt.
Deign, to condescend.	Devices, inventions.
Dam, to stop water.	Devizes, town in — Wiltshire.
Damn, to condemn.	Die, to de cease.
Dame, or mistress.	Dye, to stain cloth.
Day, not night.	Diet, provisions.
Dey, governor.	Dyet, assembly.
Dear, of great price.	Dire, dreadful.
Deer, in a park.	Dyer, a stainer of cloth.
Deceased, dead.	Do, act.
Diseased, sick.	Doe, a female deer.
Decent, becoming.	Dough, paste, or leaven.
Dissent, to disagree.	Done, acted.
Deference, respect.	Dun, colour.
Difference, non-agreement.	Doer, that doeth.
Deep, low in the water.	Door, of a house.
Dieppe, a town in France.	Dragon, a beast.
Defer, to put off.	Dragoon, a soldier.
	Draught, of drink.
	C 5 Drought,

46 THE PRACTICAL GRAMMAR.

Drought, driness.
 Ear, of the head.
 E'er, ever.
 E're, before.
 Year, twelve months.
 Early, betimes.
 Yearly, every year.
 Earing, harvest time.
 Ear-ring, for the ear.
 Earth, the ground.
 Hearth, the chimney.
 East, eastward.
 Yeast, for ale.
 Eaten, devoured.
 Eton, a town's name.
 Earn, to work for.
 Yearn, to pity.
 Yarn, linnen, or
 woolen.
 Eminent, famous.
 Imminent, approach-
 ing.
 Enow, in number.
 Enough, in quan-
 tity.
 Enter, go in.
 Inter, to bury.
 Intire, whole.
 Envy, hatred.

Envoy, messenger.
 Exercise, labour.
 Exorcise, to conjure.
 Extant, in being.
 Extent, distance.
 Fane, a weather cock.
 Fain, desirous.
 Feign, to dissemble.
 Faint, weary.
 Feint, a pretence.
 Fair, comely.
 Fare, a duty, diet.
 Feed, to eat.
 Fee'd, rewarded.
 Fellon, a whitlow.
 Felon, a criminal.
 File, a smith's tool.
 Foil, to overcome.
 Fillip, with the fin-
 ger.
 Philip, a man's
 name.
 Fir, wood.
 Furr, skin.
 Floor, of a room.
 Flour, for bread.
 Flower, of the field.
 Follow, to come af-
 ter.

Fallow,

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Fallow, ground un- tilled.	Grater, for nutmegs, &c.
Forth, abroad.	Greater, larger.
Fourth, in number.	Grays, a town.
Fool, an ideot.	Graze, to eat grass.
Foul, dirty.	Grease, or fat.
Fowl, a bird.	Greece, a country.
Francis, a man.	Groan, to sigh.
Frances, a woman.	Grown, increased.
Frays, quarrels.	Grot, a cave.
Froise, fried meat.	Groat, four-pence.
Gall, bitter sub- stance.	Hail, to salute.
Gaul, a French- man.	Hale, to drag along.
Gentee, graceful.	Hare, in the fields.
Gentile, heathen.	Hair, of the head.
Gentle, quiet.	Hart, a beast.
Gesture, carriage.	Heart, the seat of life.
Jester, a merry fel- low.	Haven, harbour for ships.
Gilt, with gold.	Heaven, the throne of God.
Guilt, sin.	Heel, of the foot.
Glutinous, sticking.	Heal, of a wound.
Gluttonous, greedy.	Head, of the body.
Grain, of corn, &c.	Heed, to take care.
Grane, an island.	Hear, to hearken.
Grate, for coals.	Here, in this place.
Great, large.	Herd, of cattle.

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Heard, did hear.	Whom, what man.
Hard, difficult.	Hoop, for a tub.
Hie, to make haste.	Whoop, to cry out.
High, lofty.	Horse, a beast.
Hoy, a ship.	Hoarse, with a cold.
Him, that man.	Hue, colour.
Hymn, a song.	Hew, to cut down.
Hire, wages.	Hugh, a man's name.
Higher, more high.	I, myself.
His, of him.	Eye, to see with.
Hiss, to deride.	Idle, lazy.
Hoar, frost.	Idol, an image.
Hour, of the day.	I'll, I will.
Whore, a lewd woman.	Ile, in a church.
Our, belonging to us.	Isle, an island.
Hole, hollowness.	Oil, of olives, &c.
Whole, perfect.	In, within.
Ho! lo! to call.	Inn, for travellers.
Hoe, for grubbing up weeds.	Incite, to stir up.
Hallow, to make holy.	Insight, knowledge.
Hollow, empty.	Indict, to prosecute.
Holy, godly.	Indite, to compose.
Wholly, entirely.	Ingenious, of quick parts.
Holly, a tree.	Ingenuous, candid, sincere.
Home, house.	Joist, timber.
	Joice, a man's name.
	Ken,

THE PRACTICAL GRAMMAR. 49

Ken, to know.
 Keen, sharp.
 Kin, kindred.
 Kennel, for dogs.
 Channel, a stream.
 Ketch, a small ship.
 Catch, to lay hold
 of.
 Kill, to murder.
 Kiln, for bricks, &c.
 Kind, good natured.
 Kine, cows.
 Coin'd, as money.
 Knave, a dishonest
 man.
 Nave, of a wheel.
 Knight, by honour.
 Night, the evening.
 Know, to be ac-
 quainted.
 No, not so.
 Knew, did know.
 New, not old, or
 used.
 Known, discovered.
 Knows, he knoweth.
 Nose, of the face.
 Lade, to pour out
 water.

Laid, placed.
 Lain, did lie.
 Lane, a narrow pas-
 sage.
 Latin, language.
 Latten, tin.
 Later, in time.
 Latter, last named.
 Letter, an epistle.
 Lattice, of a win-
 dow.
 Lettice, a woman's
 name.
 Lettuce, an herb.
 Lease, of a house.
 Leash, three hounds.
 Lees, dregs of wine.
 Leese, to lose.
 Leper, one leprous.
 Leaper, that leapeth.
 Lessen, to make less.
 Lesson, in reading.
 Left, for fear.
 Least, smallest.
 Lethargy, sleepiness.
 Liturgy, Common
 Prayer.
 Liquorice, sweet
 root.

Liquorish,

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Liquorish, dainty,
&c.

Lie, to lie down.

Lye, a falshood.

Lier, in wait.

Liar, a teller of
lies.

Lyre, musical instru-
ment.

Limb, a member.

Limn, to paint.

Loth, unwilling.

Loathe, abhor.

Lo! behold.

Low, not high, hum-
ble.

Loss, damage.

Lose, to suffer.

Loose, to slack, or
untie.

Lower, to let down.

Lowr, to frown.

Made, done.

Maid, a virgin.

Main, chief thing.

Mane, of a horse.

Male, the he.

Mail, trunk, bag,
&c.

Manganefs, stone
used in making
glafs.

Manginefs, scabbed.

Manner, custom.

Manor, a lordship.

Manure, dung, lime.

Map, of a country.

Mop, to wash with.

Mare, a female
horse.

Mayor, of a corpo-
ration.

Market, for trade.

Mark it, mind that.

Marshal, of an army.

Martial, warlike.

Marten, a bird, or
beast.

Martin, a man's
name.

Mead, liquor.

Mede, one of Me-
dea.

Mean, of little va-
lue.

Mien, behaviour.

Meat, to eat.

Meet, together.

Metc,

THE PRACTICAL GRAMMAR, 51

Mete, to measure.	Mortar, to pound in.
Medal, a coin.	Morter, made of lime.
Meddle, to busy one's self.	Naim, a place so called.
Message, or errant.	Name, a title.
Messuage, a house.	Naught, bad.
Metal, gold, silver, &c.	Nought, nothing.
Mettle, spirit, vigour, &c.	Nay, no.
Mews, for hawks.	Neigh, as a horse.
Muse, to meditate.	Naval, belonging to the sea.
Might, strength.	Navel, of the belly.
Mite, in cheese.	Near, nigh to.
Mighty, powerful.	Ne'er, never.
Moiety, one half.	Nether, lower.
Mile, by measure.	Neither, none of them.
Moil, to labour.	Neal, to harden glass.
Moat, a ditch, or trench.	Kneel, upon the knees.
Mote, in the eye.	News, tidings.
Moan, to lament.	Noose, a knot.
Mown, cut down.	Nit, an insect.
More, in quantity.	Knit, stockings.
Mower, of grass, &c.	Not, denying.
Moor, barren ground.	Knot, to be untied.
Morning, of the day.	Oar,
Mourning, lamentation.	

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Oar, of a boat.	Pall, a funeral cloth.
O'er, over.	Paul, a man's name.
Ore, of metal.	Pain, or grief.
Of, belonging to.	Pane, of glass.
Off, at a distance.	Pair, a couple.
Oh, alas.	Pare, to cut.
Owe, to be indebted to.	Payer, that pays.
One, in number.	Pear, a fruit.
Won, did win.	Parasite, flatterer.
Order, rank, or de- gree.	Parricide, a murder- er of parents, or a traitor.
Ordure, dung.	Parson, of a parish.
Ordnance, cannon.	Person, somebody.
Ordinance, com- mandment.	Partial, bias'd.
Our, of us.	Parcel, small quan- tity.
Hour, sixty mi- nutes.	Pastor, teacher.
Oat, a grain.	Pasture, field.
Ought, should.	Pattern, for copying after.
Pallas, a goddess.	Patron, a protector.
Palace, for a king, &c.	Pause, a stop.
Palate, of the mouth.	Paws, of a beast.
Pallet, a little bed.	Peal, upon the bells.
Pale, colour.	To peel, the out- side.
Pail, a vessel.	Peace, concord.
	Piece, of gold, &c.
	Peer,

THE PRACTICAL GRAMMAR. 53

Peer, a lord.	Pour, down as wa- ter.
Pier, for ships.	Power, strength.
Peter, a man's name.	Poplar, a tree.
Petre, salt.	Popular, loved by the people
Pike, a fish, or for a staff.	Poppy, a flower.
Pique, a quarrel.	Puppy, a whelp.
Pick, to chuse.	Puppet, a puppet- shew.
Place, of abode.	Porcelain, china- ware.
Plaice, a fish.	Purslain, an herb.
Plain, even.	Practice, exercise.
Plane, to make smooth.	To practise, to ex- ercise.
Plait, the hair.	Praise, commenda- tion.
Plate, of metal.	Prays, he prayeth.
Pleas, defences.	Pray, to beseech.
Please, to content.	Prey, a booty.
Plough, the instru- ment.	Presence, being here.
To plow, to make a furrow.	Presents, gifts.
Plum, the fruit.	Precedent, example.
Plumb, leaden weight.	President, that pre- sides.
Pole, a stick.	Premises, introduc- tion.
Poll, to cut hair.	Premises, ground.
Poesy, poetry.	Princes,
Posey, flowers.	
Poor, needy.	

54 THE PRACTICAL GRAMMAR.

Princes, kings sons.	Raise, to set up.
Princess, a king's daughter.	Raze, to pull down.
Principal, chief.	Rays, sun-beams.
Principle, the first rule.	Rancour, hatred.
Profit, advantage.	Ranker, more thick.
Prophet, foreteller.	Rap, a blow.
Prophecy, to foretell.	Wrap, to fold.
Prophecy, thing foretold.	Race, to run.
Proud, not humble.	Rase, (erase) to blot out.
Prude, a too precise woman.	Reason, to argue.
Porpoise, a sea hog.	Raisin, a dried fruit.
Purpose, intention.	Read, I read, or did read.
Quean, a dirty slut.	Reed, a shrub.
Queen, a king's wife.	Red, a colour.
Quire, of paper.	Radish, a root.
Choir, of singers.	Reddish, somewhat red.
Quiet, silence.	Relick, remainder.
Quite, altogether.	Relict, a widow.
Rack, to torment.	Resent, to be angry.
Wreck, of a ship.	Recent, new, fresh.
Rain, water.	Rear, the back part.
Reign, rule as a king.	To rear, to erect.
Rein, of the bridle.	Rare, seldom.
	Rest, quiet.
	Wrest, to twist.
	Retch, to stretch.
	Wretch,

THE PRACTICAL GRAMMAR. 55

Wretch, miserable person.	Ruff, a sort of neck-cloth
Rice, corn.	Roof, of a house.
Rise, advancement.	Sail, of a ship.
Rime, thin snow, or mist.	Sale, of goods, &c.
Rhyme, verse.	Saviour, Christ.
Rie, corn.	Saver, that saveth.
Wry, crooked.	Savour, smell, or taste.
Ring, of the bells.	Scene, of a stage.
Wring, the hands.	Seen, beheld.
Right, just and true.	Seas, great waters.
Rite, a ceremony.	Sees, seeth, or doth see.
Wright, a work-man.	Seize, to lay hold of.
Write, with a pen.	Cease, to forbear.
Road, the highway.	Seem, appear.
Rode, did ride.	Seam, that is sew-ed.
Row'd, did row.	Seer, a prophet.
Roe, a kind of deer.	Sear, to burn.
Row, of trees.	Sent, ordered away.
Rome, a city.	Scent, a smell.
Room, of a house.	Cent, a hundred.
Rheum, spittle humour.	Sell, to sell.
Rote, by custom.	Cell, a vault.
Wrote, did write.	Seignior, a lord.
Wrought, work'd.	Senior, elder.
Rough, not smooth.	

Shew,

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Shew, to make appear.

Shoe, for the feet.

Ship, for sailing.

Sheep, with wool.

Shoar, a prop.

Shore, the water-coast.

Shewn, made appear.

Shone, did shine.

Shread, to mince.

Shred, minced.

Sign, a token.

Sine, in geometry.

Site, situation.

Cite, to summon.

Sight, seeing.

Sleight, dexterity.

Slight to despise.

Sloe, a four fruit.

Slow, tardy.

Slough, a miry place.

Sole, of a shoe.

Soal, a fish.

Soul, of a man.

Some, a part.

Sum, the whole.

Son, a man child.

Sun, the heavenly light.

Soon, quickly.

Swoon, to faint.

Sore, an ulcer.

Soar, to mount up.

Sower, of feed.

Soar'd, did soar.

Sword, a weapon.

So, thus.

Sow, the feed.

Stair, some steps.

Stare, to look earnestly.

Starling, a bird.

Sterling, English money.

Steal, to rob.

Steel, metal.

Stead, a place.

Steed, a horse.

Stile, for passage.

Style, for writing.

Stood, did stand.

Stud, an embossment.

Straight, or rather streight, not crooked.

THE PRACTICAL GRAMMAR. 57

Strait, narrow.
 Succour, help.
 Sucker, a young
 twig.
 Sue, to make suit.
 Sew, with a needle.
 Sweat, of the brow.
 Sweet, delicious,
 pleasant.
 Tacks, small nails.
 Tax, subsidy.
 Tail, the end.
 Tale, a story.
 Tare, weight allow-
 ed.
 Tear, to rend in
 pieces.
 Team, of horses.
 Teem, to pour out.
 Than, in compar-
 ing.
 Then, at that time.
 The, an article.
 Thee, a personal
 name.
 There, in that place.
 Their, of them.
 Throne, a seat.
 Thrown, cast.

Through, tho-
 rough.
 Throw, to cast.
 Tie, to make fast.
 Toy, a play thing.
 Tide, flux of sea.
 Ty'd, or tied, made
 fast.
 Tile, for covering.
 Toil, to take pains.
 Time, when.
 Thyme, a sweet
 herb.
 To, unto.
 Toe, of the foot.
 Tow, to draw a-
 long.
 Too, also, likewise.
 Two, a couple.
 Told, as a tale.
 Toll'd, as a bell.
 Tongs, for the fire.
 Tongues, languages.
 Thongs, for whips.
 Tower, of defence.
 To tower, to aspire.
 Tour, a journey.
 Tray, to put meat
 in.

Trey,

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Trey, the number three.	Wail, to mourn.
Vale, a valley.	Whale, a sea-fish.
Veil, covering.	Wain, a cart, or waggon.
Veal, calf's flesh.	Wane, to decrease.
Vain, useless.	Wean, a child.
Vane, or Fane, a weather cock.	Wait, to look for.
Vein, of the body.	Weight, heaviness.
Valley, a dale.	Ware, merchandize.
Value, worth.	Wear, to put on cloaths.
Volley, of shot.	Were, as it were.
Vassal, a slave.	Waist, the middle.
Vessel, to hold li- quor.	Waste, to spend.
Vial, or phial, of glass.	Way, to walk in.
Viol, for music.	Weigh, to poize.
Vice, ill habit.	Wey, 40 bushels.
Vice, a skrew.	Whey, milk and rennet.
Voice, a sound.	Why, wherefore.
Ure, practice.	Weal, good.
Ewer, a basin.	We'll, we will.
Your, of you.	Wheal, a pimple.
Use, practice.	Wheel, of a coach.
Ewes, sheep.	Weak, feeble.
Wade, to go in the water.	Week, seven days.
Weighed, in the ba- lance.	Weald, of Kent, and Suffex.
	Weild, to manage.
	Weather, wet, dry, &c

THE PRACTICAL GRAMMAR. 59

Whether, which of the two.	Witch, a female conjuror.
Whither, to what place.	Whore, a lewd wo- man.
Wen, a swelling.	Wore, did wear.
When, at what time.	Wooer, a suitor.
Wet, watery.	Hoar, frost.
Whet, to sharpen.	Woe, misery.
What, which.	Who, which.
Wat, Walter.	Woad, a plant.
While, in the mean time.	Wood, of trees.
Wile, a trick.	Wou'd, was wil- ling.
White, colour.	Yew, a tree.
Wight, an island.	Ewe, sheep.
Which, who, or will.	You, yourself.
	Yoke, of oxen.
	Yolk, of an egg.

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WORDS made different in sound and signification by the addition of e final.

Bab, Barbara.	Demur, to delay.
Babe, a child.	Demure, modest.
Bad, naught.	Din, noise.
Bade, commanded.	Dine, eat at dinner.
Bar, hindrance.	Divers, many.
Bare, naked.	Diverse, unlike.
Bit, a small piece.	Fat, well liking.
Bite, with the teeth.	Fate, destiny.
Breath, air.	Fan, to blow.
Breathe, to take the air.	Fane, weather-cock.
Can, to be able.	Far, at a distance.
Cane, a staff.	Fare, entertainment.
Cap, for the head.	Fin, of a fish.
Cape, of a coat.	Fine, brave.
Chin, of the face.	Gat, did get.
Chine, a back bone.	Gate, a door.
Cub, a whelp.	Hast, thou hast.
Cube, a die.	Haste, speed.
Cur, a dog.	Hat, for the head.
Cure, to heal.	Hate, to abhor.
Dam, to stop water.	Hop, bitter fruit.
Dame, a lady.	Hope, to expect.
	Hug, to embrace.
	Huge, very big.
	Kin,

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Kin, relations.
 Kine, cows.
 Mad, distracted.
 Made, done.
 Man, in stature.
 Mane, of a horse.
 Mar, to spoil.
 Mare, a beast.
 Mat, Matthew.
 Mate, companion.
 Met, came together.
 Mete, to measure.
 Mop, to wash.
 Mope, a fool.
 Nod, with the head.
 Node, a knot.
 Not, no.
 Note, to observe:
 On, upon.
 One, an unite.
 Pat, fit, &c.
 Pate, the head.
 Pin, to prick with.
 Pine, to languish.
 Plat, of ground.
 Plate, of metal.
 Plum, fruit.
 Plume, a feather.
 Quit, to leave.

Quite, altogether.
 Rag, of cloth.
 Rage, anger.
 Rid, to deliver.
 Ride, on horseback.
 Rip, to cut up.
 Ripe, full grown.
 Rob, to steal.
 Robe, a long garment.
 Rot, to consume.
 Rote, by custom.
 Sat, did sit.
 Sate, cloy.
 Scar, of a wound.
 Scare, to affright.
 Scrap, a bit.
 Scrape, with a knife.
 Sever, to divide.
 Severe, cruel.
 Sham, a pretence.
 Shame, disgrace.
 Shin, of the leg.
 Shine, to look
 bright.
 Sing, with the voice.
 Singe, to burn.
 Sir, master.
 Sire, father.
 Sooth, truth.

D Soothe,

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Soothe, to flatter.

Spit, with the
mouth.

Spite, malice.

Stag, a deer.

Stage, to stand
upon.

Star, in the sky.

Stare, to gaze.

Strip, to uncover.

Stripe, a blow.

Thin, lean, &c.

Thine, yours.

Trip, to go nimbly.

Tripe, of an ox.

Tub, of water.

Tube, a pipe.

Tun, in weight.

Tune, in music.

Twin, one of two.

Twine, to close about.

Van, the front.

Vane, a weather-
cock.

Us, from we.

Use, common prac-
tice.

War, fighting.

Ware, merchandize.

Wast, hath been.

Waste, to con-
sume.

Win, to get.

Wine, to drink.

Wan, pale.

Wane, decrease.

Writ, written.

Write, with a pen.

W O R D S written very different from
their Pronunciation:

Written

Adieu,

Ancient,

Almond,

Anise-feed,

Apparitor,

Pronounced

Adu.

Ainshent.

Almun.

Anniseed.

Parritor.

THE PRACTICAL GRAMMAR. 63

Written	Pronounced
Apprentice,	Prentice.
Artichoke,	Hartichoke.
Apothecary,	Potticary.
Answer,	Ansur.
Anemone,	Emmony.
Apophthegm,	Apothegm.
Apron,	Apurn.
Impofthume,	Apoftem.
Atchievement,	Hatchment.
Atheift,	Athift.
Athwart.	Athurt.
Aukward,	Awkurd.
Auricula,	Reclus.
Autumn,	Autum.
Balaft,	Ballas.
Balcony,	Belcony.
Ballufter,	Bannifter.
Ballad,	Ballet.
Beau,	Bo.
Beauty,	Buty.
Boatfwain,	Botefon.
Bureau,	Buro.
Bufy,	Bizzy.
Bufinefs,	Biznes.
Bury,	Berry.
Buy,	By.
Buyer,	Byer.
Carduus,	Cardus.

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Written

Centaury,
 Chaife,
 Chariot,
 Chorifter,
 Circle,
 Circuit,
 Cochineal,
 Chronicle,
 Cockswain,
 Colewort,
 Conduit,
 Conscience,
 Colonel,
 Conscientious,
 Construe.
 Coroner,
 Courage,
 Courtesy,
 Cough,
 Coin,
 Cuckow,
 Cucumber,
 Cupboard,
 Cushion,
 Cypher,
 Cuirassier,
 Czar,
 Daughter

Pronounced

Centry.
 Shaze.
 Charriet.
 Querrifter.
 Surcle.
 Surket,
 Cutchineel.
 Crunnik'l.
 Cox'n.
 Collart.
 Cundit.
 Conshunce.
 Curnel.
 Conshenshus.
 Constur.
 Crowner.
 Currage.
 Curtzee.
 Coff.
 Quine.
 Coocoo.
 Cowcumber.
 Cubburd.
 Quooshin.
 Sifer.
 Kirasseer.
 Zar.
 Dawter.

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Written	Pronounced
Debauchee,	Debashee.
Diamond,	Dimun.
Dictionary,	Dixnery.
Dough,	Do.
Dungeon,	Dunjun.
Eight,	Ait.
Entendre,	Antawnder.
Enough,	Anuff.
Ensign,	Infine.
Errand,	Arrant.
Exchange,	Change.
Exchequer,	Checker.
Exhort,	Exort.
Eye,	I.
Farthing,	Farden.
Fashion,	Fashun.
Feign,	Fain.
Feoffee,	Feffee.
Frumenty,	Furmitee.
Friendship,	Frenship.
Guinea,	Ginnee.
Ghost,	Goast.
Groundfel,	Grunfill.
Gorgious,	Gorjus.
Haut-boy,	Hoboy.
Haut-goust,	Hogo.
Handkerchief,	Hankerchur.
Handsome,	Hansum.

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Written

Pronounced

Harangue,
 Hiccough,
 Hieroglyphick,
 Hierarchy,
 Height,
 Housewife,
 Honey,
 Hymn,
 Jaundice,
 Jeopardy,
 Jessamine,
 Joyst,
 Jonquil,
 Iron,
 Island,
 Isle,
 Juice,
 Knowledge,
 Knob,
 Knuckle,
 Knight,
 Lacquey,
 Laughter,
 Leopard,
 Lieu,
 Lieutenant,
 Liquor,
 Luscious,

Harang.
 Hiccup.
 Hierogliffce.
 Hirarky.
 Hait, or Hite.
 Huzziff.
 Hunnee.
 Him.
 Jandus.
 Jeppurdy.
 Jessamy.
 Jice.
 Junkill.
 Iurn.
 Ilan.
 Ile.
 Juce.
 Knollege.
 Nob.
 Knukk'l.
 Knite.
 Lackee.
 Lafter.
 Leppurd.
 Lu.
 Leftenant.
 Likkur.
 Lushus.

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Written	Pronounced
Machine,	Masheen.
Melancholy,	Mallanchollee.
Mastiff,	Mas tee.
Medicine,	Medf'n.
Monkey,	Munkee.
Mithridate,	Mettredate.
Mortgage,	Morgage.
Money,	Munnee.
Nephew,	Nevu.
Neigh,	Nay, or Nee.
Nauseous,	Naus hus.
Neighbour,	Naybur.
Northwest,	Norwest.
Nuisance,	Nufance.
Ocean,	Oshan.
Onion,	Unnyun.
Ought,	Awt.
Oatmeal,	Otmell.
Poursuivant,	Pursivant.
Parliament,	Parlement.
Postscript,	Poscrip.
Pentateuch,	Pentatuke.
People,	Peeple.
Perfect,	Parfit.
Phlegm,	Fleem.
Physic,	Fizzic.
Phthisick,	Tizzick.
Pique,	Peek.

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Written	Pronounced
Pottage,	Porredge.
Protonotary,	Prothonneter.
Psalm,	Saam.
Physician,	Fizzishun.
Quotient,	Coshent.
Rendezvous,	Randevoo.
Rationel,	Rashunal.
Rheum,	Rume.
Roquelair,	Rokkelo.
Rough,	Ruff.
Saffron,	Saffurn.
Sarsenet,	Sasnet.
Scholar,	Scollar.
Sentinel,	Sentry.
Serjeant,	Sarjant.
Seven-night,	Sennit.
Seignior,	Sennior.
Scent,	Sent.
Schedule,	Sedule.
Schism,	Sism.
Schismatick,	Sismatick.
Scummer,	Skimmer.
Sheriff,	Shreeve.
Shipwright,	Shiprite.
Sigh,	Si, or Sythe.
Symptom,	Simtum,
Slaughter,	Slawter.
Slough,	Slou.

THE PRACTICAL GRAMMAR. 69

Written	Pronounced
Sallad,	Sallet.
Spaniel,	Spannel.
Stomach,	Stumuck.
Subtilty,	Suttlety.
Suit,	Sute.
Sword,	Soard.
Swoon,	Sound.
Synagogue,	Sinnogog.
Through,	Throu, or Throo.
Thirsty,	Thustee.
Toilet,	Twoylet, or Twilet.
Tongue,	Tung.
Tough,	Tuff.
Trunchion,	Trunchun.
Tuesday,	Teuzday.
Vault,	Vawt.
Venison,	Venz'n.
Verdict,	Vardit.
Verjuice,	Vargefs.
Viſtuals,	Vittels.
View,	Vu.
Vouchſafe,	Voutſafe.
Voyage,	Voige.
Upholder, or Upholſter,	Upholeſterer.
Uſquebaugh,	Uſkaba.
Wednesday,	Wenſday.
Weight,	Wait.

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Written

Whoredom,
Wholesome,
Whortleberry,
Women,
Whose,
Wrestle,
Waist-coat,
Wrist-band,
Wrought,
Wry-neck,
Yatcht,
Yeoman,
Youth,

Pronounced

Hooerdum.
Holefome.
Hurt, Hurtle-berry.
Wimmin.
Hooz.
Restle.
Westcote.
Risban.
Rawt.
Ryneck.
Yat.
Yomun.
Yeuth.

ANA-

A N A L O G Y.

ANALOGY treats of words, or those distinct articulate sounds, by which we convey our notions or ideas of things to each other; express our wants or feelings; and become social beings, by mutually communicating our sentiments.

Words admit of four distinct divisions, by which we may express all we feel, and all we think; namely,

N A M E S,

Q U A L I T I E S,

A F F I R M A T I O N S,

P A R T I C L E S.

R E F L E C T I O N S.

Whatever is the object of any of our senses, or of our reflections, may be reduced

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to expression, and become the subject of our discourse ; and this may be either

A *substance*, or *thing*, such as *man*, *horse*, *table*, or an *ideal being* ; or a *thing* which is a *substance* only to our imagination, such as *time* or *fortune* ; for though these are not visible objects of the senses, yet they become, by their nature, substances to the fancy, and we always personify them in the fancy : thus, *Time* is represented as an old man, with an hour-glass in one hand, and a scythe in the other ; and *Fortune* is depicted in the form of a blind lady, standing upon a wheel :

Or a *quality* or *affection*, *property* or *manner*, of a thing :

Or the *action* of a thing :

Or the *manner* of that action.

N A M E S.

NAMES (which have been commonly called nouns, or nouns substantives) are words that express things themselves, simply, without requiring the assistance of any other

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other word to make us understand them, but convey a clear idea to the mind of themselves; as *man*, *horse*, *tart*, *boy*, *apple*.

You must remark that, as *names* express the things themselves, they will not admit of the word *thing* to be put after them with any propriety; thus, we cannot say *man thing*, *horse thing*, *tart thing*, *boy thing*, *apple thing*.

There are three sorts of *names*; *common*, *proper*, and *personal*.

Common Names are such as express a whole species, or kind; as *man*, *horse*, *city*; for *man* is a name in common for all *men*; *horse*, for all *horses*; and *city*, for all *cities*.

Proper Names are such as particularly distinguish individual persons, or things, from others of the same species, or kind; as *John* is not the name of all *men*, but of a particular *man*; *Dobbin* is not the name of all *horses*, but of a particular *horse*; and *London* is not the name of all *cities*, but of a particular *city*.

Personal Names, which have heretofore been called *pronouns*, stand in the places of other names, in order to avoid a disagreeable repetition; as *I* stands for *my name*; *thou*, or *you*, for *your name*; *he* and *she*, for *his* or *her*

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her name ; and it stands for *names* which have no sex.

Three Persons belong to names ; for when we are discoursing, we either speak of *ourselves*, or to *another*, or concerning a *third*.

So that the person speaking, is called the *first person* ; the person spoken to, is the *second person* ; and the person spoken of, is the *third person*.

Who, *which*, and *what*, are called *personal interrogatives*.

Who, is used in speaking of persons ; as, *Who is that man* ?

Which is used in speaking of things ; as, *Which is your book* ?

What is used in speaking of either persons, or things ; as, *What boy is that* ? *What apples are those* ?

Who, and *Whom*, are sometimes used as relatives ; as, *the boy whom I love* ; *the men who built the house*. Here it is plain, that *whom* has a relation to *boy*, and *who* to *men*.

At the beginning of a sentence, or what is commonly called the leading state, the *personal name* is *who* ; as, *Who is the boy you gave it to* ? But in what is called the following state, or when the *personal name* follows the *proper name*, *who* is changed to *whom* ;

THE PRACTICAL GRAMMAR. 75

whom ; as, *this is the boy to whom I gave it.*

Personal Names differ from others in this, being expressed one way before the affirmation, or verb, and another way after it ; as, *I love my father, my father loves me* ; not *my father loves I*. Here the personal name *I*, before the affirmation *love*, is changed into *me*, after it ; in the same manner, *we* is changed into *us* ; but *father*, which is a *common name*, and *John*, which is a *proper name*, do not change at all.

The leading and following state of all the *relative names* are as follow :

		Leading State		Following State
1st Person	{ Singular	I	-	Me
	{ Plural	We	-	Us
2d Person	{ Singular	{ Thou		Thee
		{ You		You
	{ Plural	Ye		You
3d Person	{ Singular	{ He		Him
		{ She		Her
	{ Plural	They		Them
Interrogatives	-	Who	-	Whom

What and it never vary.

Number

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Number is the distinction of one from more than one.

There are two *numbers*, the *singular* and the *plural*.

The *singular number* is used when we speak of only one thing ; as, *boy, cake, plum, pear*.

The *plural number* is used when we speak of more than one ; as, *boys, cakes, plums, pears*.

In English the *plural number* is very frequently made by adding the letter *s* to the singular, as in the foregoing examples ; or, add *s* to *top*, which is singular, and it changes it into the plural, *tops* ; *cat* becomes *cats* ; *dog, dogs* ; &c. And it is remarkable, that in all words ending in *ce, ge, se, ze*, the addition of *s* makes another syllable ; as, in *face, faces* ; *page, pages* ; *nurse nurses* ; *size, sizes* ; for the letter *s* could not be otherwise pronounced.

When the singular ends in *ch, sh, ss, or x*, the plural is formed by adding *es* ; as *church, churches* ; *fish, fishes* ; *ass, asses* ; *fox, foxes*.

The letter *f, or fe*, make their plurals by changing into *ves* ; as, *calf, calves* ; *wife, wives* : but *handkerchief, hoof, proof, chief, &c.* become plurals by adding *s* only.

But all plurals do not end in *s* or *es* ; for
man,

man, makes *men*; *brother*, *brethren*; as well as *brothers*; *ox*, *oxen*; &c. *Penny* also makes *pence*; *goose*, *geese*; *louse*, *lice*, &c.

Some nouns, or names, have no singular number; as, *bowels*, *thanks*, *wages*, *lungs*, &c.

N. B. In all the Grammars I have ever yet seen, the authors have absurdly placed *breeches*, *bellows*, *tongs*, &c. in this class; when they cannot be mentioned with propriety without the word *pair* coming before them; as, a *pair of bellows*, a *pair of tongs*, a *pair of breeches*, &c. Which reduces them to singulars; at least, if I may be allowed the expression, to *imperfect singulars*.

All proper names have no plural, some very few only excepted; such as the *Alps* and *Apenines*, very high mountains. Indeed, in speaking in a figurative way, or by way of honouring the person mentioned, we sometimes say, the *Alexanders*, the *Cæsars*, the *Marlbroughs*, the *Newtons*, the *Boyles*, the *Lockes*, &c. which seems to include all such as resemble them in their virtues or superior excellencies.

It is remarkable that some few names have the same endings in both numbers; as, *sheep*, *deer*, &c. for in the singular, we say a *sheep*, a *deer*; and in the plural, *sheep*, *deer*.

The

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The *genders* of names, or nouns, are the distinctions of sexes.

The *masculine*, or *male gender*, expresses all things of *male*, or *he kind*; as, *man, horse, bull.*

The *feminine*, or *female gender*, expresses all things of the *female*, or *she kind*; as, *woman, mare, cow.*

Some words leave the *gender*, or *sex*, in doubt; and, upon that account, are said to be of the doubtful gender; such as, *child, sparrow, rabbit.* Such names require an additional word to explain them, and clear up to which sex they belong; as, *male-child, female-child; cock-sparrow, hen-sparrow; buck-rabbit, doe-rabbit.*

Names which are inanimate, and have no life, are called *neuter names*; because they can have no sex; as, *stick, stone, table, chair, &c.*

The *genders* are distinguished at once by the help of personal names; as, *he, she, him, her*; or by common names; as, *man, woman; boy, girl*; or, by proper names; as, *John, Mary; Thomas, Betty.*

Sometimes the female is distinguished from the male, by changing the termination into *ess*, or *ix*; as from *count*, comes *countess*; from *administrator*, *administratrix.*

R E-

R E F L E C T I O N S.

WITH respect to the personal interrogative *which*, it is scandalous to think that many clergymen, who certainly ought to know better, continually use false English, whenever they repeat the Lord's Prayer; by saying, *Our Father which art in Heaven*; instead of, *Our Father who art in Heaven*; and in the Ejaculatory Petition; by saying, *Spare thou them, O God, which confess their faults*; instead of, *Spare thou them, O God, who confess their faults*.

The best method that a tutor can pursue, both with regard to the *Numbers* and *Genders*, is to give the pupil tables of names in one number, or gender, indiscriminately to change into another; thus, suppose the tutor gives

Singular	{	Man	{	The pupil may	{	Plural	{	Men
		Horse						Horses
		Ox						Oxen
		Ass						Asses
		Mule						Mules
				change				
				them				
				into the				

Again,

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Again, suppose the tutor gives

Masculine	{	Man	{	The pu- pil may change them into	{	Feminine	{	Woman
		Horse						Mare
		Ox						Cow.
		Afs						
		Mule						

When the pupil comes to *afs*, he will find himself puzzled; the tutor must then explain to him, that he wants an additional word to determine the sex; as, *he afs*, or *jackafs*, and *she afs*: but with respect to the word *mule*, it must remain a neuter word, as the beast itself is an equivocal breed, and consequently hath no gender, or sex.

Q U A L I T I E S.

QUALITIES, or *Adjectives*, as they are generally called, express the *properties*, *manner*, or *affections* of things; *good*, *bad*, *black*, *white*, *sick*, *sorry*, &c.

The words which express *qualities*, may be distinguished by admitting of the word
thing

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thing before them with sense; thus, I say *good thing*, *bad thing*, *black thing*, *white thing*, *sick thing*, *sorry thing*; but, before names, the word *thing* cannot be admitted with propriety; for to say *man thing*, *boy thing*, would be nonsense.

Qualities have no difference of number; for, we say *good man* in the singular, and *good men* in the plural; so that the *quality* remains the same in both.

There is but *one case* in our language which answers to the Latin *genitive case*; and is formed of what Grammarians term possessive qualities; that is, when a noun, or name, seems to be changed into a *quality*; as, *the King's Palace*; or, *the Palace of the King*. *Pope's Works*; or, *the Works of Pope*.

Names are sometimes used as *qualities*, without the ('s), and apostrophe; but then they must be joined with an hyphen, as, *Sea-fish*, *India-voyage*, &c.

Personal names, when changed into *qualities*, are called *personal possessives*; as, *my*, *mine*; *thy*, *thine*; *his*, *her*, *hers*; *our*, *ours*; *your*, *yours*; *their*, *theirs*. Of which *my*, *thy*, *her*, *our*, *your*, *their*, must have a name after them; as, *my book*; *thy hat*; *her hand*, &c. but *mine*, *thine*, *hers*, *ours*, *yours*, *theirs*, are
used

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used by themselves, as is obvious at first sight.

His is used with or without a name; as, *this is his tart*, or *this is his*.

'Its, is never used without a name. *This* and *that* are *demonstrative qualities*, shewing the particular meaning of a thing; *this* makes *these*; and *that*, *those*; in the plural.

That is sometimes used instead of *who*, *whom*, and *which*; as, *I saw the boy that [who] broke my head. He was in the house that [which] I was in. He is the boy that [whom] I beat.*

A, or *an*, and *thee*, which are usually called *articles*, may be ranked as *qualities*; since, like them, they are joined to names.

A is used before a consonant; as, *a man*; *an* before a vowel; as, *an owl*; and *the* before both; as, *the man, the owl*.

Some *qualities* are compared by degrees, which are called *degrees of comparison*, and are three in number; namely,

The	{	Positive, Comparative, Superlative,	}	Degree.
-----	---	---	---	---------

The *Positive Degree* mentions a thing with respect to itself only; as, *black*.

The

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The *Comparative Degree* compares it to something else ; as, *black*er.

The *Superlative Degree* expresses the utmost *encrease* or *diminution of a quality* ; as, *blackest*.

The *Comparative* is formed by adding *er* to the *positive* ; or, *r* only to words that end in *e* ; as, *wise*, *wiser*.

The *Superlative* is formed by adding *est* to the *positive*, or *st* only to words that end in *e* ; as, *wise*, *wisest*.

The words *more* and *most* will serve to make the comparison, without altering the termination ; as,

Positive	-	black	} or {	<i>more</i> black <i>most</i> black
Comparative	-	black-er		
Superlative	-	black-est		

Some *qualities* being irregular, as *good*, cannot be compared by the above Rules ; for it would be nonsense to say, *good*, *gooder*, *goodest*. We therefore say, *good*, *better*, *best* : or again, *bad*, *worse*, *worst*.

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R E F L E C T I O N S.

IT is a common mistake with Grammarians to suppose, that there are but two *Degrees of Comparison*, viz. the *comparative* and *superlative*; for, say they, “the *positive* is a meer assertion, alluding to a thing in its primitive state:” but, with all due deference to those learned gentlemen, I must beg leave to insist, that the *positive* is as much a *Degree of Comparison*, as the others: for since all things are distinguishable by comparison alone, the first state of a quality is comparable, as well as the different degrees of that state; for *green* is only said so to be with respect to other colours: the first state is therefore a *Degree of Comparison*.

A F F I R.

A F F I R M A T I O N S.

AN *affirmation*, commonly called a *verb*, affirms one thing of another; as, I say of him, *he loves*: or it signifies *being*, as *I am*; *doing*, as *I fight*; or *suffering*, as *I am beaten*.

Affirmations do not only express simple being, or existence, as *I am*; but in what manner we exist; as, *I am walking*, or *I walk*.

There are three different times in *affirmations*; *the present*, *the past*, and *the future*.

These are the three grand divisions of time; but they may each be subdivided into two divisions; with respect to an action, *being*, *doing*, or *done*.

Thus in the present time or tense, *I write*, [or am writing at this present time, but have not yet done]; and *I have written*, [or just now done writing.]

The *past time*, or *tense*; as, *I did write*; speaking of the action not quite finished;
E
and,

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and, *I had written* ; speaking of the action quite finished.

The *future time*, or *tense*; as, *I shall write* ; which shews that the action will not be finished at some particular time to come ; and *I shall have written* ; speaking of an action which will be done, and finished hereafter.

The *present time* is the *affirmation* itself ; as, *love, educate*.

The *past time* ends in *ed*, in general ; as, *loved, educated*.

The *future time* is expressed by *shall, will, have*, before the *affirmation*.

The persons of *affirmations* are expressed by *I, thou, you, he, she, it, we, ye, or you*, and *they* ; and vary their endings in the second and third persons singular ; as, *I fight, thou fightest ; he fighteth, or fights* : but the plurals are always the same ; as, *we fight, ye or you fight, they fight*.

Except, in *I am, we are, not we are* ; as there are but two times expressed by the *affirmation* itself ; it's other times are known by the nine following words, called *helping affirmations*, or *helping verbs* ; *do, will, shall, may, can, must, ought, have, am or be*.

Do, before another *affirmation*, expresses the *present time* particularly ; as, *I do, thou dost,*

dost, be doth, or does : and *affirmations* never change their endings when they follow these helping or auxiliary words ; as, *I do fight, thou dost fight.*

When we foretel a thing, we use *shall* in the *first person*, and *will* in the rest : but when *threaten*, or *promise*, we use *will* in the *first person*, and *shall* in the rest.

Would implies, or signifies, the will or intention of a person ; as, *I would play* ; and *should*, means the futurity of an action ; as, *children should be obedient.*

May, and its past time *might*, denote a full liberty of doing a thing if you chuse it ; as, *I may play* ; that is, if I please, or think proper. *Can* and *could* imply the power to do a thing ; as, *I can play, or could play*, if I would. *May*, *can*, and *could*, in the *second person* singular, make *may'st, might'st, can'st, could'st.*

May and *can* relate to the time present and to come ; *might* and *could*, to the time past and to come.

Must implies *necessity*, as *I must go* ; and *ought, duty* ; as *I ought to go* ; and speak of the present time.

Have denotes the time of action to be just past ; as, *I have played.* *Had* denotes the action to have been finished before

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some other action which is also past ; as, *I had played before you tumbled down.*

They are formed thus ; *I have, thou hast, he hath or has.*

I had, thou had'st, he had.

The *participle* is derived from a *verb*, or *affirmation* ; and, like that, implies *being*, *doing*, or *suffering*, and also *time* ; but is otherwise like a *quality* or *adjective*.

The principal *participles* end in *ing* ; as, *loving, roving* ; and some in *d, t, or n* ; as, *loved, taught, slain.*

PARTICLES.

PARTICLES are words that denote some quality, manner, or circumstance of an action; join words, or sentences, together; or express some sudden turn, or passion, of the mind, or emotion of the soul.

Under this head are comprehended all those words which have been known, according to the division of the Latins, by the names of *Adverbs*, *Conjunctions*, *Prepositions*, and *Interjections*.

The *adverb* signifies the manner of a verb, or affirmation; as, *Jack runs well*; here the *adverb*, *well*, informs you in what manner the action was performed.

The most common *adverbs* end in *ly*; as, *truly*, *prudently*, *happily*, *intolerably*, &c.

According to their different significations they may be distinguished into *particles* or *adverbs*, of

1. *Time*; as, *now*, *to-day*, *yesterday*, *to-morrow*, *already*, &c.

E 3

2. *Place*;

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2. *Place*; as, *here, there, above, below, hither, thither, &c.*

3. *Number*; as, *once, twice, thrice, four times, &c. first, second third, &c.*

4. *Quantity*; as, *too much, enough.*

5. *Quality*; as, *justly, wisely, prudently, &c.* these are derived from *qualities*; as from *just, wise, prudent, &c.*

6. *Affirmation*; as, *truly, verily, yea, yes, &c.*

7. *Negation*; as, *no, not, nay, &c.*

8. *Doubting*; as *perhaps, perchance, maybe, &c.*

9. *Comparison*; as, *more, less, almost, rather so, than, otherwise, &c.*

The *Particles* called *Conjunctions* join words and sentences together.

They are sometimes

Copulative, and join words together; as *he, and I went to the Play.*

Disjunctive, and join the words of a sentence; but disjoin the sense; as, *it was Jacky, not Dicky, that run away.*

Causal, and denote the cause or reason of a thing; as, *he fought because he was angry.*

Conditional puts the sense upon a supposition; as, *if I tumble down, perhaps I may hurt myself.*

The

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The Articles called *Prepositions* generally come before names, and shew the relation of words to one another; as, *the cat goes over the top of the house*. Here, *over* is the preposition, and denotes in what manner the cat goes with respect to the house.

Note, *Prepositions* are the same with respect to *names* that *adverbs* are with respect to *Affirmations*.

The fourth, and last sort of *Particles*, called *Interjections*, express some sudden emotion or passion of the mind; as, *Ab! O! Oh dear! O la! Alas! Alack! Pish! Fob! &c. &c.*

S Y N T A X;

O R, T H E

COMPOSITION OR CONSTRUCTION

O F S E N T E N C E S.

SYNTAX teaches us to join words together to form a sentence, or to join sentences together in order to form a discourse.

Each sentence must contain one *name*, and one *affirmation*; as, *boys play*, or the shortest sentence in the New Testament, *Jesus wept*.

Sentences are either *simple*, or *compound*. A *simple sentence* is such as either of the above, containing only one *name*, and one *affirmation*.

A *compound sentence* is made up of two simple ones; as, *boys play, while men work*.

T H E

T H E
CONSTRUCTION OF SENTENCES
O R,
RULES for ENGLISH CONCORD.

THE principal thing is to find the agreement between the *name* and *affirmation*, or their relation to each other; which is to be done by asking the question *Who is? What is? Who does? What does, &c.* And whatever word answers the question is the *name*, or *nominative word*, which agrees with, or relates to, the *verb* or *affirmation*; as, *the boy reads; Who reads?* Answer, *the boy*: therefore *boy* is the *name*, *noun*, or *nominative word*, agreeing with, and relating to, the *affirmation*, or *verb*, *reads*.

C O N C O R D.

R U L E I.

A N *affirmation*, or *verb*, must agree with its *nominative word* in *number* and *person*; as, *the man runs*, where the nominative word *man* being in the *third person singular*; because *man* being only one, must be *singular*; and being neither the *person speaking*, nor *spoken to*, must be the *third person*; because he is the *person spoken of*; therefore the verb or affirmation *runs*, which agrees with this nominative verb, is in the *third person singular*; thus,

Singular	$\left\{ \begin{array}{l} \text{I run,} \\ \text{Thou runneth,} \\ \text{He runs,} \end{array} \right.$	$\left\{ \begin{array}{l} \text{1st} \\ \text{2d} \\ \text{3d} \end{array} \right.$	Person.
----------	---	---	---------

Ben. Johnson says,

" We whose Virtues conquer'd thee,

" Thus by thy Vices ruin'd be."

This is false concord; for the verb *be* is absurdly put in the *singular number* to rhyme to *thee*; and consequently does not agree

agree with the nominative word *vices*; the verb should have been *are*.

To avoid running into this impropriety, Woodward, the player, in a Prologue which he wrote some years since, makes two lines very absurd and inelegant.

“ Methinks some *pleasures* in your bosoms burn,
“ To see the prodigal poor son return.”

Here *pleasure* is put in the plural number, contrary to the practice of the best writers, meerly because it is the *nominative word* to the verb *burn*; which is obliged to be plural, to rhyme properly to *return*: thus is *sense* continually sacrificed to *sound* by ignorant writers.

R U L E II.

IT is an absurdity, which has crept into all the Grammars which I have ever seen, to suppose that a noun of multitude may be used indifferently in either the singular or plural number; a noun or name of multitude is singular; for *a crowd* is but one *crowd*; a *multitude*, but one *multitude*: consequently, when the article *the* is used, they are still in the singular number.

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The celebrated Earl of Roscommon beautifully exemplifies this.

“ Yet be not blindly guided by the throng,

“ The *multitude* is always in the wrong.”

Crowds and *multitudes* are in the plural number ; signifying a number of these collective bodies.

R U L E III.

When, according to its number, the adjective is varied, it must agree with its substantive ; as, *this man, these men, &c.*

R U L E IV.

Two singular names, having a conjunction copulative between them, require a plural verb ; as, *Jack and Frank are fighting ; not Jack and Frank is fighting.*

R U L E V.

When a relative comes before a verb, or affirmation, it must be of the leading state ; as, *I love, we love* : when it is set after a verb, it must be of the following state ; as, *my master loves me, my father loves us.*

R U L E

R U L E VI.

The manner of forming a genitive case hath been before explained; but we must remark, that when three or more names come together, the *genitive* is formed from the last; as, *the Lord Mayor of London's feast*.

R E F L E C T I O N S.

THE leading state of the relative may either come before or after the personal name, when an adverb signifying *time*, *place*, *manner*, or *cause*, comes before the verb or affirmation; as, *this said I*, or *I said this*.

We should never join two *comparatives*, nor two *superlatives* together; to say, *more blacker*, or *most blackest*, is nonsense; it should be *blacker*, or *more black*; and *blackest*, or *most black*.

To say, *it was not good for nothing*, is improper; for two negatives make an affirmative;

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mative; and, in fact, it is as much as to say, *it was good for something*: the expression should be, *it was good for nothing*.

When more *names* than one are connected in a sentence, the *verb* agrees in number with the nearest name; as, *nothing is wanting but guineas*.

In general, in the English tongue, the *article* comes before the *name*; as, *a man*: and the *quality* before the *name*; as, *good man*.

Elegant prose writers never make use of *transpositions*; and in poetry they are to be sparingly used, except the harmony of the verse requires it; as,

- “ Of Man’s first disobedience, and the fruit
- “ Of that forbidden Tree, whose mortal taste
- “ Brought death into the world, and all our
- “ woe,
- “ With loss of Eden: till one greater Man
- “ Restore us, and regain the blissful Seat:
- “ Sing heavenly Muse, &c.

Of which the natural order is

- “ Sing heavenly Muse, &c.

The

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The Grammatical Figures, are

I. ELLIPSIS.

The leaving out of a letter, or a word, as *spy*, for *espy*, *tho'* for *though*; or, *I live at the Plough*, for *I live at the sign of the Plough*.

II. PLEONASM,

Is a luxuriancy, or abounding of a letter, or words, as *aright*, for *right*; or *I saw with mine eyes*, as, *I saw with eyes*.

III. ENALLAGE,

Is when one letter or word is used for another, as when one vowel is used for another; thus, *further*, for *farther*; *to sow*, for *to sew*; *plund'red*, for *plundered*.

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E X A M P L E S

Of *bad English* to be turned into good,
by way of Exercifes.

C O N C O R D.

R U L E I.

B A D.

G O O D.

I burns.

| They burn.

I fights.

| They fight.

You fighteth.

| You fight.

Thou fights.

| Thou fighteth.

He fight.

| He fights.

We fights.

| We fight.

R U L E II.

There's one crowds.

| There's a crowd.

The crowd are trou-
blefome.

| The crowd is trou-
blefome.

The crowds is com-
ing.

| The crowds are com-
ing.

R U L E III.

This horfes.

| These horfes.

These ftone.

| These ftones.

These man.

| This man.

R U L E

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R U L E IV.

B A D.

G O O D.

Thomas, Harry and Dick <i>is</i> going.		Thomas Harry and Dick <i>are</i> going.
Meat and bread <i>is</i> good.		Meat and bread <i>are</i> good.

R U L E V.

Dicky loves I.		Dicky loves me.
I hates mustard.		I hate mustard.

R U L E VI.

The city's marshall coat.		The city marshall's coat.
The ship's carpenter rule.		The ship carpenter's rule.

P R O M I S C U O U S E X A M P L E S.

B A D.

G O O D.

Thou and thy bro- ther shalt visit our farm.		Thou and thy bro- ther shall visit our farm.
--	--	--

Your

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B A D.

Your nephew and
mine is rogues.
I takes it to be very
healthful to run a-
bout a great deal.
This is funshine day.
Glory furvive good
men after death.
The horfe mane.
There dwells Hope,
Faith and Charity.

G O O D.

Your nephew and
mine are rogues.
I take it to be very
healthful to run a-
bout a great deal.
This is a funshine day.
Glory survives good
men after death.
The horse's mane.
There dwell Hope,
Faith and Charity.

B A D.

Of all the creatures which earth's surface
treads,
That fly in the air, or in the sea *is* bred;
Throughout the globe, from Paris to Japan,
The arrant'st fool, in my *opinion*, man.

G O O D.

Of all the creatures which earth's surface
tread,
That fly in the air, or in the sea *are* bred;
Throughout the globe, from Paris to Japan,
The arrant'st fool, in my *opinion's*, man.

A P O-

A
POETICAL EPITOME
O F
G R A M M A R ;
O R, T H E
RULES OF ANALOGY EXEMPLIFIED,
FOR THE HELP OF MEMORY.

G R A M M A R *in general.*

G R A M M A R, by proper Rules laid
down, does teach
The strict Proprieties of ev'ry Speech ;
Instructs to speak, or read, with proper
grace,
To write correct ; and elegance to trace :
Four

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Four Parts of Speech ANALOGY contains,
And ev'ry rule, to speak, read, write, ex-
plains.

Viz. { NAMES,
QUALITIES,
AFFIRMATIONS,
PARTICLES.

NAMES.

Names, or noun substantives, express, we
find,
All objects of the senses, and the mind :
In *names* we three peculiar species trace, }
Fitting all substances in ev'ry case ; }
And, among *names*, ideal beings place. }

COMMON,
PROPER,
PERSONAL.

COMMON.

Of ev'ry kind, these names express the
whole ;
As, *man, bird, beast, fish, insect, reptile, fowl.*
P R O-

P R O P E R.

All proper names one of a kind express ;
As, it was *Adam* made us All transgress.

P E R S O N A L.

We proper names for personals resign ;
As, *you* and *I*, stand for your name and mine.

P E R S O N S.

In names, three persons each Grammarian seeks ;
The *first*, as *I* and *me*, is him that speaks :
The *second* is the person spoken to,
And is express'd by *thou*, and *thee*, and *you* :
The *third* does persons spoken of suppose ;
As, *he*, *she*, *him*, *her*, *they*, *them*, *these*, and *those*.

N U M B E R.

Two numbers we distinct in names explore,
The *singular* means *one*, the *plural* more ;
As, *man* is *singular*, because but *one* ;
But *men* and *horses* into *plurals* run.

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G E N D E R.

Two genders still in ev'ry tongue prevail,
Expressive of the *female*, and the *male*:
The *masculine*, as *man*, betokens *he*;
The *feminine*, as *woman*, meaneth *she*:
Names, without life, we neuter genders call;
As, *table*, *basket*, *hobby horse*, or *ball*.

Q U A L I T I E S.

All names in proper qualities we dress,
And each peculiar property express;
As, a *good man*, *black horse*, or *naughty boy*:
An *entertaining book*, or *pretty toy*.
By *three degrees* we *qualities* compare;
The first is *positive*, as you are *fair*;
The next, or the *comparative*, does shew
That *Polly Pert* is *fairer* still than you:
But the *superlative*, or *third degree*,
Says, I'm the *fairest* creature that can be.
Again, we may compare with *more* and *most*;
As, you are *fair*, and famous as a toast.
But with *comparative degree* compare,
You'll find another *fairer*, or *more fair*:
By the *superlative* it is decreed,
That I'm the *fairest*, or *most fair* indeed.

A F F I R -

A F F I R M A T I O N S.

Verbs, or else affirmations, serve to shew
 We *suffer*, or *exist*, or *something do* ;
 In short, in affirmations we may find
 All *actions of the body*, or *the mind* :
Three times the sense of affirmations bound,
 And are in *present*, *past*, and *future*, found.

Present Tense or Time.

The *present tense* denotes the present now ;
 As, *I am writing*, or *I write*, *I bow*.

Past Time.

The *past time* still displays a something
 done ;
 As, *yesterday I play'd at taw, and won*.

Future Time.

The *future time* something to come explains ;
 As, *he'll run mad, and then he'll lose his
 brains*.

P A R T I C L E S.

Unchanging particles precisely bring
 To view, the manner of an *act* or *thing*;
 Some *quality* of something done explain,
 And each peculiar *circumstance* maintain.
 Grammarians, who the use of each have
 try'd,
 Into *four parts* the particles divide.

Viz. { A D V E R B,
 P R E P O S I T I O N,
 C O N J U N C T I O N,
 I N T E R J E C T I O N.

Adverb *Preposition*
Conjunction *Interjection*

A D V E R B.

The *adverb*, which some *quality* bestows,
 The *manner* of the *affirmation* shews;
 As if I fought with Dicky, or with Bill,
 Perhaps you'll say, I fought *extremely ill*:
 Or if I said my lesson, you may tell,
 Like a good boy, I said it *wond'rous well*.

They are in such a P R E-
hurry

P R E P O S I T I O N S.

Force to expression *prepositions* grant,
And give to *names* the *energy* they want;
They before *names* in general appear,
'Tho' *now* and *then* they occupy the rear;
As, *I was over hills and vallies sent*;
Over denotes the manner *how* you went.

C O N J U N C T I O N S.

Conjunctions either words, or sentence join,
Explain the meaning, or the sense refine;
As, *Tom and Harry went, like fools, to fight*;
But, *tir'd of cuffing, left off ere 'twas night*.

I N T E R J E C T I O N.

The *interjection* of surprize combin'd,
Denotes some *sudden passion* of the mind;
Some *strong emotion* of the feeling soul;
When all the thoughts are brought beneath
controul;

As, *Ob! Alack! Alas! Ah! well-a-day!*
Ob let me find a Purse! Ob, that I may!

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S Y N T A X.

SYNTAX, by certain rules, distinctly
shews
How we, with ease, may *sentences* compose;
Respecting sentences, two things are found;
They're either form'd as *simple*, or *compound*.
A *simple sentence* is, where but one *name*
Joins to one *affirmation*; as, *seek fame*:
Two sentences a *compound sentence* make;
As, *If I'm good, I soon shall have a cake*.

C O N C O R D.

R U L E I.

In number, and in *person* must agree,
The *noun* and *verb*; as, *little Joe beat me*.

R U L E II.

The *name of multitude*---the *crowd's* in *haste*---
Must in the *number singular* be plac'd.

R U L E III.

The *adjective*, and *substantive*, must still
Agree together; as, a *gilded pill*.

R U L E IV.

Two *names*, when a *conjunction* comes
between,
Have a *verb plural*, as is plainly seen.

A TABLE

THE PRACTICAL GRAMMAR. III.

A

T A B L E

Of the most common Abbreviations, with
their Explications.

- A.** B. or B. A. Batchelor of Arts.
Abp. Archbishop.
A. D. Anno Domini, in the Year of our
Lord.
Admrs. Administrators.
Agt. Agent.
A. M. Master of Arts; or, the Year of
the World.
Ana, of each a like Quantity.
Anab. Anabaptist.
Ap. Apostle, April.
A. R. Anna Regina, Ann the Queen;
Anno Regni, in the Year of the
Reign.
Ast. P. G. Astronomy Professor of Gre-
sham College.

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Aug. August.

Bart. Baronet.

B. D. Batchelor of Divinity.

Bp. Bishop.

B. V. Blessed Virgin.

C. Centum, a Hundred.

Chap. Chapter.

Cit. City, Citizen, Citadel.

Cl. Clericus, Clergyman.

Co. County.

C. C. C. Corpus, Christi College.

C. R. Carolus Rex, Charles the King.

C. S. Custos Sigilli, Keeper of the Privy
Seal.

Cur. Curtius, Curate.

D. Dean, Division, Doctor.

D. D. Doctor in Divinity.

Dec. December.

Deut. Deuteronomy.

Do. Ditto, the same.

Dum. Dukedom.

E. East, Evening.

E. g. Exempla gratia, as for Example.

Eliz. Elizabeth.

Eng. English, England.

Ep. Epistle.

E. Evangelist.

Ex. Exodus.

Exp. Expres, Exposition, Explanation.

Feb.

THE PRACTICAL GRAMMAR. III

Feb. February.

Fr. France, French, Francis.

F. R. S. Fellow of the Royal Society.

G. God, Great, Gospel.

Gen. Genesis, General.

Genmo. Generalissimo.

Gent. Gentleman.

G. R. Georgius Rex, George the King.

Hun. Hundred.

Id. Idem, the same.

I. e. That is.

J. H. S. Jesus Hominem Salvator, Jesus
Saviour of Men.

Ja. James.

Jac. Jacob, Jacobus.

Jan. Janus, January.

J. D. Jurium Doctor, Doctor of Laws.

Jef. Jesus.

Inst. Instant, Institution, Instrument.

Jno. John.

Jon. Jonathan.

J. R. Jacobus Rex, James the King.

Jul. July, Julius.

Jun. June, Junius.

K. King, or Kings.

Km. Kingdom.

Kt. Knight.

L. Lord, Luke.

L. Liber, Book; Libra, a Pound.

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- Lap. Ladyship.
Ld. Lord.
Ld. Ladyday.
Lieut. Lieutenant.
L. L. D. Legum Doctor, Doctor of Laws.
Lp. Lordship.
L. S. Locus Sigilli, the Place of the Seal.
M. Marquis, Monday, Morning, Marcus.
M. Manipulus, a Handful.
M. A. Master of Arts.
Ma. Madam.
Mar. March, Mark.
Math. Mathematicks.
M. D. Medicinæ Doctor, Doctor of
Phyick.
Min. Minister.
Monf. Monsieur.
Mr. Master.
Mrs. Mistress.
M. S. Manuscript.
Mfs. Manuscripts.
M. S. Memoræ Sacrum, Sacred to the
Memory.
N. Note, North.
N. B. Nota Bene, Note well.
Nov. November.
N. S. New Stile.
Num. Number.
O. Oliver.

Obt.

Obt. Obedient.

Oct. October.

O. S. Old Stile.

P. P. Publius, President.

P. Per, Pro, by or for.

Parlia. Parliament.

Per. Cent. Per Centum, by the Hundred.

Philom. Philomathes, a lover of Learning; or Philomathematicus, a lover of the Mathematicks.

P. M. G. Professor of Music at Gresham College.

P. Portion, Proportion.

Pr. Priest, Primitive.

Prof. Th. Gr. Professor Theologiæ Greshamienfis, Professor of Divinity at Gresham College.

P. S. Postscript.

Q. Queen, Question.

Q. d. Quasi dicat, as if he should say.

Q. l. Quantum libet, as much as you please.

Q. s. Quantum sufficit, a sufficient Quantity.

R. Rex, Regina, King, Queen.

Reg. Prof. King's Professor.

Ric. Richard.

Ro. Robert.

Rt. Wpful. Right Worshipful.

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Rt. Hon. Right Honourable.

S. or St. Saint.

S. Solidus, a Shilling.

S. A. Secundum Artem, according to Art.

Sa. Samuel, Sampson.

Sep. September.

Sh. Shire.

Sp. Spain, Spanish.

Sr. Sir.

S. S. T. P. Sacro-sancta Theologiæ Professor, Professor of Divinity.

Th. Thomas.

Thef. Thesis, Theffalonians.

V. Virgin; Vide, *see*; Verse.

Wm. William.

Wp. Worship.

Xn. Christian.

Ye. The.

Ym. Them.

Yr. Your.

Ys. This.

Yu. You.

&c. Et cetera, and so forth.

Of NUMBERS *and* FIGURES.

NUMBERS are usually expressed either by these seven Roman Capital Letters, I, V, X, L, C, D, M, which are called numerals ; or by these ten characters, viz. 1, 2, 3, 4, 5, 6, 7, 8, 9, which are called figures, and 0, which is a cypher.

Their SIGNIFICATION.

I. One, V. Five, X. Ten, L. Fifty,
C. One Hundred, D. Five Hundred,
M. One Thousand.

1. One, 2 Two, 3. Three, 4. Four,
5. Five, 6. Six, 7. Seven, 8. Eight,
9 Nine, 0. Nothing.

Observe, concerning the numeral letters, that if a less numeral letter be placed before a greater, it takes away from the greater so much as the lesser stands for ; but being placed after a greater, it adds so much to it as the lesser stands for : as the letter V. stands for five ; but having I placed before

F 5 it,

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it, takes one from it, and makes both stand for four; thus, IV. but I being set after V. adds one to it, and makes it six; thus, VI. Take notice of the following Examples,

IV. Four.	V. Five.	VI. Six.
IX. Nine.	X. Ten.	XI. Eleven.
XL. Forty.	L. Fifty.	LX. Sixty.
XC. Ninety.	C. Hundred.	CX. Hundred and Ten.

Observe, concerning characters, or figures, that cyphers at the right-hand of figures increase their value ten times, as 1 One, 10 Ten; 100 Hundred; 7 Seven; 7000 Seven Thousand: but at the left-hand they signify nothing at all, as 01, 001, make but one; 0002, but two.

A figure at every remove from the right-hand increases it's value ten times; as, 9, Nine; 98, Ninety-eight; 987, Nine Hundred and Eighty-seven.

I	One	I
2	Two	II
3	Three	III
4	Four	IV
5	Five	V
6	Six	VI

7	Seven	VII
8	Eight	VIII
9	Nine	IX
10	Ten	X
11	Eleven	XI
12	Twelve	XII
13	Thirteen	XIII
14	Fourteen	XIV
15	Fifteen	XV
16	Sixteen	XVI
17	Seventeen	XVII
18	Eighteen	XVIII
19	Nineteen	XIX
20	Twenty	XX
21	Twenty-one	XXI
22	Twenty-two	XXII
23	Twenty-three	XXIII
24	Twenty-four	XXIV
25	Twenty-five	XXV
26	Twenty-six	XXVI
27	Twenty-seven	XXVII
28	Twenty-eight	XXVIII
29	Twenty-nine	XXIX
30	Thirty	XXX
40	Forty	XL
50	Fifty	L
60	Sixty	LX
70	Seventy	LXX
80	Eighty	LXXX

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90	Ninety	XC
100	Hundred	C
200	Two Hundred	CC
300	Three Hundred	CCC
400	Four Hundred	CCCC
500	Five Hundred	D
600	Six Hundred	DC
700	Seven Hundred	DCC
800	Eight Hundred	DCCC
900	Nine Hundred	DCCCC
1000	One Thousand	M
1774	{ One Thousand Seven Hundred and Seventy-four }	MDCCLXXIV.

Note, here, that the numbers are sometimes expressed by small Roman letters ; as, i. one ; ii. two ; xvi. sixteen ; lxxviii. seventy-eight.

Note also, where books, chapters, sections, and verses, are cited, the numerical letters are generally used to signify the book, or chapter ; and the figures to signify the sections, verses, or smaller parts, as Exodus xii. 17. the twelfth chapter and the seventeenth verse : So b. ix. sect. 24. signify book the ninth, and the twenty-fourth section.

Figures

Figures are also used to express the things following, viz.

1. The order or succession of things ; as, 1st, 2d, 3d, 4th, 10th, 39th ; first, second, third, &c.

2. The fractions, or part of a thing ; as, $\frac{1}{2}$, one half ; $\frac{1}{3}$, one third part ; $\frac{1}{4}$, fourth, or quarter ; $\frac{2}{3}$, two thirds ; $\frac{3}{4}$, three quarters ; $\frac{5}{8}$, five eighths, &c.

3. The numbers of action ; as 2^{ce} twice, 3^{ce} thrice.

4. The size of books ; as, 4to. quarto, 8vo. octavo, 12mo. duodecimo or twelve, 24^r. twenty-fours.

5. The months ; as, 7^{hr}. September, 8^{br}. October, 9^{br}. November, 10^{br}. December.

A

T A B L E

Of WORDS joined together in common Discourse, and pronounced very different from their true Spelling.

IT, is contracted by leaving out *i* ; as, 'tis *for* it is ; 'twas *for* it was.

Not is contracted in these words ; can't *for* cannot ; mayn't *for* may not ; cou'dn't *for* could not ; shou'dn't *for* should not ; wou'n't *for* would not ; won't *for* will not ; shan't *for* shall not ; 't isn't *for* it is not.

Have is often contracted into *ha* ; as, ha done *for* have done ; ha'n't *for* have not.

Give is contracted thus ; gi'mmee *for* give me ; giv't'er *for* give it her ; giv'n ye *for* given you.

Good is contracted thus ; gaffer *for* good-father ; gammer *for* good-mother ; goodee *for* good-wife.

With

With is contracted thus; wi'mmee *for* with me; we'yee *for* with you; Godb'w'ye *for* God be with you.

You is thus contracted; ben't ye *for* be not you; won't ye *for* will not you; cuint'ye *for* come to you; hawd'ee *for* how do you; y'a'been *for* you have been.

Him is thus contracted; tak'm *for* take him; giv't'm *for* give it him; giv'msum *for* give him some.

Them is thus contracted, call'um *for* call them; a'tr'um *for* after them; giv't'um *for* give it them.

Penny, or pence, and words joined with it, are thus contracted; pen'uth *for* pennyworth; tup'pence *for* twopence; thrip'pence *for* threepence; fip'pence *for* fivpence; ha'penny *for* halfpenny; ha'p'uth *for* halfpennyworth.

Some of these words are now and then spelled partly as they are pronounced, but it is only or chiefly in pleasant and familiar writing; as, take'm, han't, won't.

There are many other contractions in speech used in the English tongue, which would be too tedious to describe. I have given these few only as a pattern, that the child may learn how to spell others of the like nature, by pronouncing each word distinct, and a-part.

DIRECTIONS *for using* CAPITALS.

1. **A** Capital or great Letter begins every Name of the Supreme Being; as, God, Lord, the Almighty, Father, Son, Spirit, &c.

2. All proper Names, whether of Men, or Things, and Titles of Distinction; as, King, Queen, Knight, Esquire, &c. must also begin with a Capital.

3. So must every Book, Chapter, Verse, Paragraph, and Sentence, after a Period.

4. A Saying or Citation from an Author, and every Line of a Poem, ought to begin with a great Letter.

5. I and O, when single, must be Capitals.

6 Any Words, especially Names, or Substantives, if they be emphatical; may begin with a Capital; but the common Practice of beginning every Substantive with a great Letter is not to be commended.

A

S U P P L E M E N T,

C O N T A I N I N G

EXAMPLES OF BAD ENGLISH, with the corresponding GOOD ENGLISH annexed thereto, to illustrate every Rule of *Composition* or *Syntax* in the *English Language*, and familiarize the Learner to correct whatever he may write amiss.

IT is an allowed maxim in Morality, that example improves more than precept : in the Arts and Sciences it is certain, that example confirm, and elucidates precept, so as to make the learner more perfect in the subject, and to leave the impressions much stronger on the mind than they would otherwise be ; for which reason,
it

it hath been thought proper to subjoin the following

E X A M P L E S

Of *bad English*, with the *good* annexed thereto, in order to illustrate every Rule, and familiarize the Learner to correct whatever he may write amiss.

R U L E I.

An *affirmation*, or *verb*, must agree with its *name*, or *nominative word*, in number and person.

Present Time.

B A D.

G O O D.

I do walk while thou
does play.

I walk while thou
doest play, or while
you play.

Robert *doest* run.

Robert *does* run.

We *does* cough.

We *do* cough.

Ye *doth* fight.

Ye *do* fight.

They *does* laugh.

They laugh, or *do*
laugh.

I *are* eating.

I *am* eating.

Thou

B A D.

G O O D.

Thou *is* crying.
He *are* running.
We *am* coming.
You *art* there.
They *art* here.

Thou *art* crying.
He *is* running.
We *are* coming.
You *are* there.
They *are* here.

Past Time.

B A D.

G O O D.

I *bath* run.
Thou *bas* tumbled.
Hast he tumbled.
We *bas* eat.
You *bas* done it.
They *bath* been.
I *badst* staid.
Thou *bad* died.
He *badst* fought.
I *wast* loved.
Thou *was* frightened
He *wast* angry.
We *was* going.
Ye *was* coming.
They *was* staying.

I *have* run.
Thou *hast* tumbled.
Has he tumbled.
We *have* eat.
You *have* done it.
They *have* been.
I *bad* staid.,
Thou *badst* died.
He *bad* fought.
I *was* loved.
Thou *wast* frightened
He *was* angry.
We *were* going.
Ye *were* coming.
They *were* staying.

Future

Future Time.

B A D.

I *wilt* go.
 Thou *will* go.
 He *wilt* come.
 We *wilt* fight.
 Ye *wilt* eat.
 They *wilt* love.
 I *shalt* be beat.
 Thou *shall* see it.
 He *shalt* rue it.
 We *shalt* be blind.
 Ye *shalt* be covered.
 They *shalt* read.

G O O D.

I *will* go.
 Thou *wilt* go.
 He *will* come.
 We *will* fight.
 Ye *will* eat.
 They *will* love.
 I *shall* be beat.
 Thou *shalt* see it.
 He *shall* rue it.
 We *shall* be blind.
 Ye *shall* be covered.
 They *shall* read.

 Promiscuous EXAMPLES of the VERBS in
all the TIMES.

B A D.

A roebuck *bound*.
 Passionate people
quarrels.
 Apples *is* eaten.
 Evil communica-
 tions *corrupts* good
 manners.
 We find several *is*
 ordered to go.

G O O D.

A roebuck *bounds*
 Passionate people
quarrel.
 Apples *are* eaten.
 Evil communica-
 tions *corrupt* good
 manners.
 We find several *are*
 ordered to go.

R U L E II.

Names of *number* or *multitude* may have either a *singular* or a *plural number*, though the *name* itself be *singular*.

B A D.

G O O D.

What great flocks <i>is</i> here.		What great flocks <i>are</i> here.
--------------------------------------	--	---------------------------------------

Where <i>is</i> they fed.		Where <i>are</i> they fed,
---------------------------	--	----------------------------

R U L E III.

When the *quality* is varied according to its *number*, it must agree with its *name* or *noun*.

B A D.

G O O D.

This cloth <i>are</i> very white.		This cloth <i>is</i> very white.
--------------------------------------	--	-------------------------------------

<i>Those</i> master is good.		<i>That</i> master is good.
------------------------------	--	-----------------------------

R U L E IV.

Two or more *names singular*, having a *conjunction copulative* coming between them, will have an *affirmation plural*.

B A D.

130 SUPPLEMENT.

BAD.

GOOD.

Billy and Tommy
has been quarrel-
ling.

Pride and ambition
brings destruction
and ruin.

Reputation and ho-
nour *delights* the
mind.

Billy and Tommy
have been quar-
relling.

Pride and ambition
bring destruction
and ruin.

Reputation and ho-
nour *delight* the
mind.

R U L E V.

When a *relative* comes before the *affirma-
tion*, it must be of the *leading state*; but
when *it* follows the *affirmation*, it must be
of the *following state*.

BAD.

GOOD.

My brother loves *I*.
To *who* will you
give it.

To *thou*.
Who taught *thou* to
sing.

My brother loves *me*.
To *whom* will you
give it.

To *you*.
Who taught *you* to
sing.

R U L E

S U P P L E M E N T. 131

R U L E VI.

Am and *was* have the leading state of a pronoun both before and after it.

B A D.

G O O D.

Thou art *him*.

| Thou art *he*.

These are *them*.

| These are *they*.

Who art *you*.

| Who art *thou*.

R U L E VII.

But a *preposition* has the following state of a relative after it.

B A D.

G O O D.

Billy is below *I*.

| Billy is below *me*.

She abides with *thou*.

| She abides with *you*.

R U L E VIII.

When two *names* come together, the former is, by the addition of 's, turned into a *possessive quality* or *genitive case*.

B A D.

G O O D.

The *nation* peace is disturbed.

| The *nation's* peace is disturbed.

Death is all *men* fate.

| Death is all *men's* fate.

The *Lord* name be prais'd.

| The *Lord's* name be prais'd.

R U L E IX.

A comparative adverb must not be set before
a *quality* compared by *er* and *est*.

B A D.

G O O D.

Jack is <i>more fairer</i> than Tom.	Jack is <i>fairer</i> than Tom, or <i>more fair</i> than Tom.
You are the <i>most</i> <i>foolishest</i> child I ever saw.	You are the <i>most</i> <i>foolish</i> child I ever saw, or the <i>foolishest</i> child I ever saw.

On the ARTICLES.

A is always to come before a consonant,
an before a vowel.

B A D.

G O O D.

<i>A</i> owl.	<i>An</i> owl.
<i>An</i> book.	<i>A</i> book.
<i>A</i> eagle.	<i>An</i> eagle.
<i>An</i> man.	<i>A</i> man.

Pro-

S U P P L E M E N T. 133

Promiscuous EXAMPLES in PROSE and
VERSE, by Way of Exercises.

B A D.

Prudent men *foresees* evil; but the bad
pass on and *is* punished.

G O O D.

Prudent men *foresee* evil; but the bad
pass on and *are* punished.

B A D.

A conscience, free from guilt, *laugh* at
false accusers; but fears *is* common to
guilty persons.

G O O D.

A conscience, free from guilt, *laughs* at
false accusers; but fears *are* common to
guilty persons.

B A D.

Glory *survive* good men after death:
death takes not *his* crown away.

G O O D.

Glory *survives* good men after death:
death takes not *their* crown away.

G

B A D.

B A D.

Immodest words *admits* of no defence;
For want of decency *are* want of sense.

G O O D.

Immodest words *admit* of no defence;
For want of decency *is* want of sense.

B A D.

It *be* the nature of *an* wit,
Soon to *invents*, soon to forget;
But 'tis allow'd there *is* some few,
Whom have good wits, and mem'ry's too.

G O O D.

It *is* the nature of *a* wit,
Soon to *invent*, soon to forget;
But 'tis allow'd there *are* some few,
Who have good wits, and mem'ry's too.

* * * After the model of the above Examples, any tutor may set his pupils thousands of Examples of *bad English* to turn into *good*; which will be of infinite service to them, and much facilitate their improvement.

A SHORT
English Grammar;

UPON THE PLAN OF THE

LATIN GRAMMAR:

FOR THE

USE OF SUCH AS ARE DESIGNED
FOR THE STUDY OF THAT
LANGUAGE.

P R E F A C E.

THE foregoing Grammar is peculiarly adapted to the nature and genius of the *English Language only*; and, as such, ought carefully to be studied by the youth of both sexes. But the sphere in which many young gentlemen are designed to move in life, frequently requires that they should be acquainted with the Latin Tongue; for such the following Grammar is calculated; as it will shew the young learner in what manner to use *Cases, Moods, and Tenses*, and teach him how to *decline Nouns, and conjugate Verbs*, things totally incompatible with, and inconsistent in, a Grammar intended for the *English scholar only*.

P R E F A C E.

By understanding these Rules in their native Language, the pupils progress in the Latin Tongue will be amazingly facilitated; and many things, which would otherwise appear as obstacles, will, by this means, vanish. Nay, the mere English scholar may here, at a very trifling expence of time and trouble, gratify his curiosity by comparing the principles of the *two languages*, and observing how *their rudiments differ*; and improve his knowledge, by making the Rules of each Language (which in *English* are entirely, and in *Latin* are mostly, drawn from nature) confirm and elucidate *each other*.

A · S H O R T

A SHORT
English Grammar.

Of GRAMMAR.

GRAMMAR consists of Eight Parts of Speech; viz.

NOUN,

PRONOUN,

VERB,

PARTICIPLE,

ADVERB,

CONJUNCTION,

PREPOSITION,

INTERJECTION.

The four first of which are declinable, that is, their endings or terminations are liable to change; and the four last are undclinable, that is, they always remain in the same state.

Of a NOUN.

A Noun is the name of any thing which we can see, feel, hear, smell, taste, or understand.

Nouns are either substantives, or adjectives. Nouns substantive, regard the substance or idea of things; as, *man, horse, time, wisdom.*

Nouns adjective regard the qualities of things; as, *good, bad, soft, hard, green, yellow, &c.*

In Nouns are two numbers; viz.

SINGULAR
and
PLURAL.

The singular speaks of one thing in particular; as, *man.*

The plural speaks of more than one; as, *men.*

Some Nouns have no plural number; as, *bread, butter, gold, silver*; others have no singular; as, *ashes, bellows, snuffers, tongs.*

There are four Genders; viz.

MASCULINE,
FEMININE,
NEUTER,
EPICENE.

The

The Masculine Gender expresses all things that are of the male kind; as, *man, horse, bull, cock.*

The Feminine Gender expresses all things that are of the female kind; as, *woman, mare, cow, hen.*

The Neuter Gender expresses all things that are without life, and consequently without sex; as, *stick, stone, table, chair, &c.*

The Epicene, or Doubtful Gender, expresses things which, though proper in themselves, are doubtful for want of further explanation; as if I say, *sparrow, rabbit*, I cannot tell of which sex they are, till another word is added to put the matter beyond doubt; thus, *cock-sparrow, hen-sparrow; buck-rabbit, doe-rabbit.*

There are six cases; viz.

N O M I N A T I V E,
G E N I T I V E,
D A T I V E,
A C C U S A T I V E,
V O C A T I V E,
A B L A T I V E.

The Nominative is known by the signs *a, an, or the*, before the noun; as, *a King, an owl, the man.*

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Note. *A*, or *an*, and *the*, are called articles. *A* is used before a consonant; as, *a man*; *an* before a vowel; as, *an owl*; and *the*, indifferently before either; as, *the man*, *the owl*.

The Genitive is known by the word *of* before it; as, *the palace of the King*, or *the King's palace*.

Note. *This is the only case in the English tongue.*

The Dative is known by the word *to* before it; as, *to the King*.

The Accusative, like the Nominative, is generally known by the article *the* before it; as, *I honour the King*; but it is sometimes used without the article; as, *I honour Kings*.

The Vocative has the interjection *O* put before it; as, *O King*.

The Ablative has the word *from* put before it; as, *from the King*.

To make the thing plainer, take the declension of the noun *boy*, through all the cases singularly and plurally.

Sing.	{	NOM.	-	a boy.
		GEN.	-	of a boy.
		DAT.	-	to a boy.
		ACC.	-	the boy.
		Voc.	-	O boy!
		ABL.	-	from a boy.

Plu.	{	NOM.	-	boys.
		GEN.	-	of boys.
		DAT.	-	to boys.
		ACC.	-	the boys.
		VOC.	-	O boys!
		ABL.	-	from boys.

Nouns adjective, or the qualities of things, are compared by three degrees; viz.

POSITIVE,
COMPARATIVE,
SUPERLATIVE.

Or rather, as the Positive considers the thing only absolutely and simply of itself, Adjectives may be said to run from the Positive into two other degrees: the Comparative makes them of either a better or worse quality; and the Superlative insists that they are either the best or worst things of the kind; thus,

POSITIVE	-	-	black.
COMPARATIVE	-	-	blacker.
SUPERLATIVE	-	-	blackest.

Thus we see in regular adjectives the Comparative is formed by adding *er* to the Positive,

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Positive, and the Superlative is formed by adding *est* to the Positive. Thus again,

POSITIVE	-	-	short.
COMPARATIVE	-	-	shorter.
SUPERLATIVE	-	-	shortest.

But when the adjectives are irregular, words totally different from each other are used to express the different degrees of Comparison; thus,

POSITIVE	-	-	little.
COMPARATIVE	-	-	less.
SUPERLATIVE	-	-	least.

But both regular and irregular adjectives may be compared by the assistance of helping words, without altering their original form in the least: thus,

POSITIVE	-	black.
COMPARATIVE	-	more black.
SUPERLATIVE	-	most black.

OR,

POSITIVE	-	little.
COMPARATIVE	-	more little.
SUPERLATIVE	-	most little.

So

So that the word *more*, added to the Positive, forms the Comparative Degree; and the word *most*, added to the Positive, forms the Superlative Degree.

Of P R O N O U N S.

Pronouns are said to supply the place of Nouns; that is, they prevent a too frequent repetition of Nouns, which would be extremely disagreeable in either speaking, reading, or writing: thus I say, *I* or *me* for my name, and *thou*, *thee*, or *you*, for your name.

Pronouns are either Substantives or Adjectives.

The Substantives are,

Singular	-	<i>I, thou, you, he, she, &c.</i>
Plural	-	<i>we, ye or you, they, &c.</i>

The Adjectives are,

Singular	-	<i>mine, thine, his, hers, &c.</i>
Plural	-	<i>ours, yours, theirs, &c.</i>

There

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There are *three persons* in both numbers, because whatever is spoken is either *said of ourselves, to another, or of another.*

So that the person speaking, *is the first person*; the person spoken to, *is the second person*; and the person spoken of, *is the third person.*

The first persons are,

Viz.	{	Sin.	I	}	before a Verb.
		Plural	we		
	{	Sin.	me	}	after a Verb.
		Plural	us		

The second persons are,

Viz.	{	Sing.	thou	}	before a Verb.
		Plural	ye		
	{	Sing.	thee	}	after a Verb.
		Plural	you		

The third persons are,

Sing.	{	he	{	Masculine	}	before the Verb.
		she		Feminine		
		it		Neuter		
Plur.	{	they	{			

Sing.

Sing.	{ him her it }	{ Masculine Feminine Neuter }	after the Verb.
Plur.	{ them }		

The Pronouns Adjective, with a Noun,
are,

Singular	{ my thy his her its }	Plural	{ our your their }
----------	------------------------------------	--------	--------------------------

The Pronouns Adjective, without a
Noun, are,

Singular	{ mine thin his hers its }	Plural	{ ours yours theirs }
----------	--	--------	-----------------------------

Who for a person, and *what* for a thing,
are called Interrogatories, which, after
Verbs, change to *whom* and *whose*.

My,

My, thy, our, your, &c. are called Possessives, because they imply *possession* or *property*.

This and *these*, *that* and *those*, *here*, *there*, &c. are called Demonstratives, because they serve to point out some *reason*, or *particular*.

Which, *who*, and *whom*, are called Relatives, because they refer to something which hath gone before.

Of V E R B S.

A Verb expresses an action, or something affirmed of an action.

Verbs are either	{	A C T I V E,
		P A S S I V E,
		N E U T E R O F A B S O L U T E,
		T R A N S I T I V E,
		And
		I N T R A N S I T I V E.

The Verb Active denotes some action;
as, *I fight*.

The

The Verb Passive denotes suffering some action ; as, *I am beaten.*

The Verb Neuter, or Absolute, signifies the state or being of a person or thing ; as, *it sits.*

The Verb Transitive is that whose action passeth as an agent to some other thing ; as, *he fought a black, she run a race.*

The Intransitive Verb expresses mere action only in the agent ; as, *I stand.*

Verbs are conjugated by the variation of their endings, or terminations, according to mood, tense, number, and person.

M O O D.

A Mood is the peculiar manner by which the action of the Verb is expressed.

The Moods are four in number, viz.

I N D I C A T I V E,
S U B J U N C T I V E,
I M P E R A T I V E,
I N F I N I T I V E.

The Indicative Mood denotes absolute action ; as, *I love* ; or asks a question ; as, *do I love ?*

The

The Subjunctive Mood denotes condition, or power; as, *the learned should instruct the unlearned*; where the word *instruct* is the Subjunctive Mood.

The Imperative Mood commands; as, *write thou*.

The Infinitive Mood expresses the Verb indefinitely, or without any particular application, and is known by the word *to* before it; as, *to love, to fight, to hear, to run, to walk*.

T E N S E.

By Tense is meant *time*, or the time in which a Verb exerts its action.

There are five Tenses, viz.

P R E S E N T,
P R E T E R I M P E R F E C T,
P R E T E R P E R F E C T,
P R E T E R P L U P E R F E C T,
A n d F U T U R E.

The Present Tense speaks of the action now doing; as, *I write*.

The Preterimperfect Tense speaks of an action not compleated; as, *I waited, or did wait*.

The

The Preterperfect Tense speaks of a time perfectly past; as, *I have waited*; that is formerly, but do not now.

The Preterpluperfect Tense speaks of an action past, before some other action which is likewise past; as, *I found out his tricks, before he thought I watched him.*

The Future Tense relates to something to come; as, *I shall dine at two o'clock.*

The Persons of Verbs vary in the singular, but not in the plural number.

Of PARTICIPLES.

A Participle is derived from a Verb, and signifies *being, doing, and suffering*; but in all other respects is like a Noun Adjective, and is declined as such; for example, *learned*, which is a Participle, will join to a Substantive in the same manner as an Adjective; as, *learned man.*

Again,

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Again, we may compare it like an Adjective; thus,

POSITIVE - learned man.

COMPARATIVE { learneder, or
most learned man.

SUPERLATIVE { learnedest, or
most learned man.

The Participles are of two kinds, *active*, and *passive*.

The Active Participle ends in *ing*; as, *loving*; and the Passive in *ed*; as, *loved*: but sometimes the Passive is irregular, and ends in *t* or *n*; as, *blest*, *slain*.

CON-

CONJUGATION

Of the Verb *to love*, both in the *active* and *passive* voice, through all its *moods* and *tenses*, together with its *participles*.

ACTIVE VOICE.

Indicative Mood,

Present Tense.

Sing. { I love, or do love.
Thou lovest, or dost love.
He loves, or does love.

Plur. { We
Ye } love, or do love.
They }

Preterimperfect Tense.

Sing. { I loved, or did love.
Thou lovedst, or didst love.
He loved, or did love.

Plur. { We
Ye } loved, or did love.
They }

Pre-

Preterperfect Tense.

Sing.	{	I have loved.	
		Thou hast loved.	
		He hath loved.	
Plur.	{	We	have loved.
		Ye	
		They	

Preterpluperfect Tense.

Sing.	{	I had loved.	
		Thou hadst loved.	
		He had loved.	
Plur.	{	We	had loved.
		Ye	
		They	

Future Tense.

Sing.	{	I shall or will love.	
		Thou shalt or wilt love.	
		He shall or will love.	
Plur.	{	We	shall or will love.
		Ye	
		They	

Sub-

Subjunctive Mood,

Present.

Sing. { I may or can love.
Thou mayst or canst love.
He may or can love.

Plur. { We
Ye } may or can love.
They }

Preterimperfect.

Sing. { I might or could love.
Thou mightst or couldst love.
He might or could love.

Plur. { We
Ye } might or could love.
They }

Preterperfect.

Sing. { I may have loved.
Thou mayst have loved.
He may have loved.

Plur.

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Plur. { We
Ye } may have loved.
They }

Preterpluperfect.

Sing. { I might have or had loved.
Thou mightst have loved.
He might have loved.

Plur. { We
Ye } might have loved.
They }

Future.

Sing. { I shall have loved.
Thou shalt have loved.
He shall have loved.

Plur. { We
Ye } shall have loved.
They }

Imperative Mood.

Sing. { Love thou, or do thou love.
Let him love.

Plur. { Love ye, or do ye love.
Let them love.

Infinitive

Infinitive Mood.

Present	- - -	To love.
Perfect	- -	To have loved.
Future	- -	To be about to love.
Participle	- -	Loving,

PASSIVE VOICE.

Indicative Mood,

Present Tense.

Sing.	{	I am loved.	
		Thou art loved.	
		He is loved.	
Plur.	{	We	} are loved.
		Ye	
		They	

Preterimperfect Tense.

Sing.	{	I was loved.	
		Thou wast loved.	
		He was loved.	

H

Plur.

Plur. { We
Ye
They } were loved.

Preterperfect Tense.

Sing. { I have been loved.
Thou hast been loved.
He hath been loved.

Plur. { We
Ye
They } have been loved.

Preterpluperfect Tense.

Sing. { I had been loved.
Thou hadst been loved.
He had been loved.

Plur. { We
Ye
They } had been loved.

Future Tense.

Sing. { I shall or will be loved.
Thou shalt or wilt be loved.
He shall or will be loved.

Plur.

Plur. { We
Ye
They } shall or will be loved.

Subjunctive Mood,

Present Tense.

Sing. { I may or can be loved.
Thou mayst or canst be loved.
He may or can be loved.

Plur. { We
Ye
They } may or can be loved.

Preterimperfect Tense.

Sing. { I might or could be loved.
Thou mightst or couldst be loved.
He might or could be loved.

Plur. { We
Ye
They } might or could be loved.

Preterperfect Tense.

Sing. { I may have been loved.
Thou mayst have been loved.
He may have been loved.

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Plur. { We
Ye } may have been loved.
They

Preterpluperfect Tense.

Sing. { I might have, or had, been loved.
Thou mightst have been loved.
He might have been loved.

Plur. { We
Ye } might have been loved.
They

Future Tense.

Sing. { I shall have been loved.
Thou shalt have been loved.
He shall have been loved.

Plur. { We
Ye } shall have been loved.
They

Imperative Mood.

Sing. { Be thou loved.
Let him be loved.

Plur. { Be ye loved.
Let them be loved.

Infinitive

Infinitive Mood.

Present	-	To be loved.
Perfect	-	To have been loved.
Future	-	To be about to be loved.
Participle	-	Loved.

Of A D V E R B S.

An Adverb shews the manner, quality, or circumstance of a Verb and Participle, and indeed sometimes of an Adjective: thus, if I say *you read delightfully*, the word *delightfully* is an Adverb, because it shews the peculiar manner of the Verb *read*. Or thus, *delightfully* do thy works appear to me, O God.

Adverbs generally end in the syllable *ly*; as, *wisely*, *foolishly*, *furiously*, *timely*, &c. thus, if I had not come *timely* to his assistance, he would have *inevitably* destroyed himself.

Adverbs are either of *time*; as, *now*, *then*, *yesterday*, &c. or of *place*; as, *within*, *without*, *whither*, &c. or of *number*; as, *once*, *twice*, *thrice*, *first*, *secondly*, &c. or of *quality*; as, *bravely*, *wisely*, *knavishly*, &c. or *comparative*; as, *more*, *less*, &c. Example, Had not Cæsar *bravely* distinguished himself at
the

the battle of Pharsalia, Pompey would have been Emperor of Rome.

Of CONJUNCTIONS.

A Conjunction joins sentences together, and shews their dependance on each other: thus, religion *and* good manners form a man.

They are either Copulatives; as, *and*, *nor*, *also*; [Example, *the King and the people form the nation*; where *and* is a Conjunction Copulative, because it couples or joins together the distinct sentences of the King and people.]

Or, Disjunctives, which join the sentences, but disjoin the sense; as, *or*, *whether*, *either*: thus, *I know it was either you, or your brother, who broke the windows*. Or, I have taken into consideration what you told me last night, but I am convinced *either* you or your friend was misinformed.

Of PREPOSITIONS.

Prepositions are set before names or nouns, to shew their relation to some words which precede, or come before them; as, *in*, *to*, *through*, *before*, *behind*, *after*, *at*, *above*,
with,

with, &c. Example, *In* thy name shall they rejoice all the day long, and *in* thy righteousness shall they be exalted.

Of INTERJECTIONS.

Interjections denote some sudden affection, or passion of the mind; as, *Oh! Alas! Alack! Ha! ha! He! he! Huzza! Bravo! &c.* Example, *Oh, Vice!* how hast thou deceived me! You promised me honour and happiness, but, *alas!* you have neither to bestow!

S Y N T A X.

SYNTAX is the art of joining words properly together, to form sentences; for which purpose take the following Rules:

I. Never put the articles *a* or *an* before a plural noun. Thus, we must not say *an people*, but *the people*.

II. Let the verb and noun agree in number and person. Example, My *design* is good, and I *expect* the Divine blessing.

III. When two noun substantives have a conjunction copulative between them the verb must be plural. Thus, when *fire* and *water*

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to-*ter* meet together, fatal *consequences* must
ful.

Nouns of number may have a plural as well as a singular verb, though themselves be singular. Example, *Many* men may do works of a different nature, but the reward must be in proportion to the service of *him* who did most.

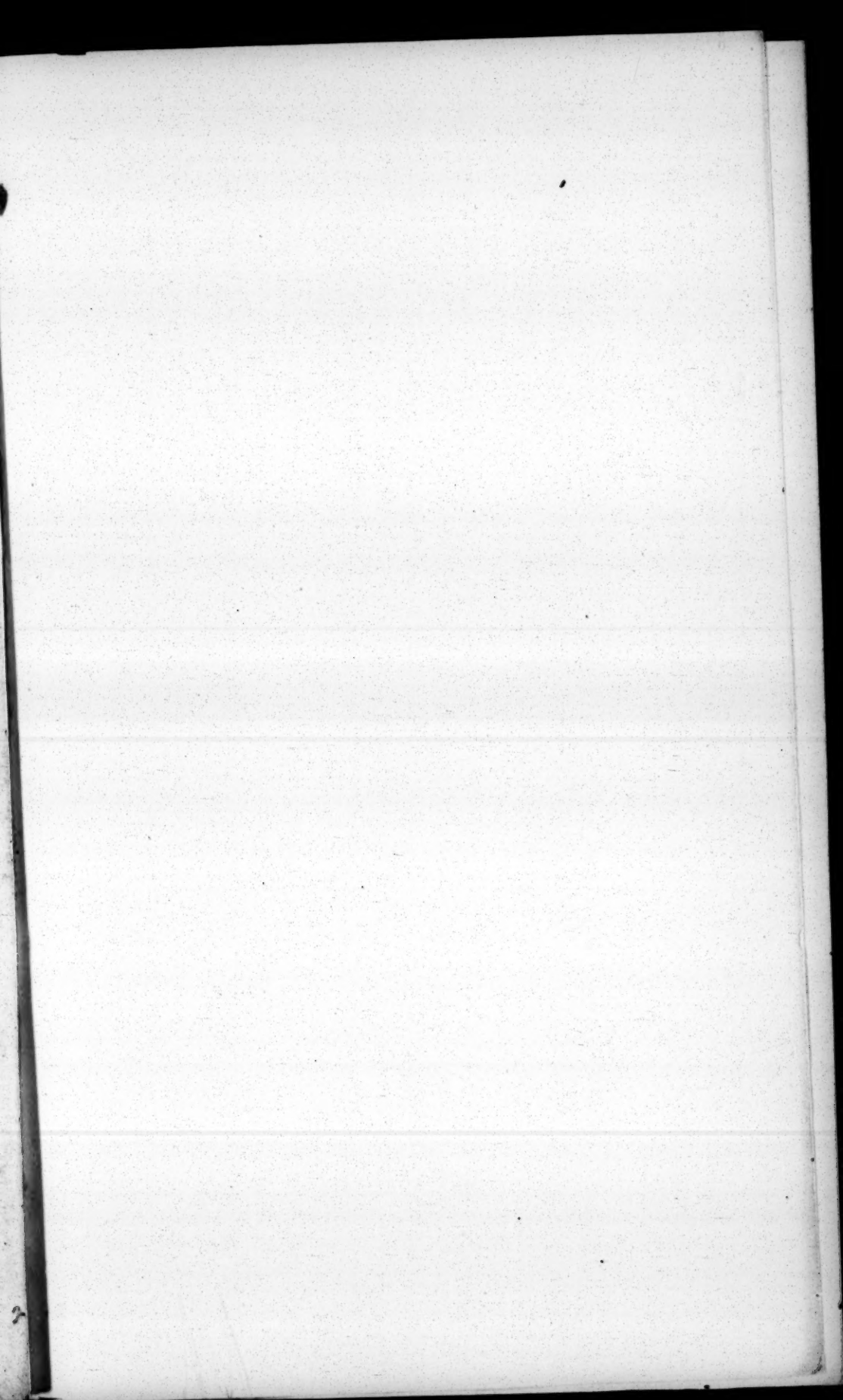
V. When any sentence is the subject or matter of the verb, it must be singular. Thus, Richard the Second was a madman, or he would not have given himself up to a life of dissipation in consequence of the death of his *Queen*.

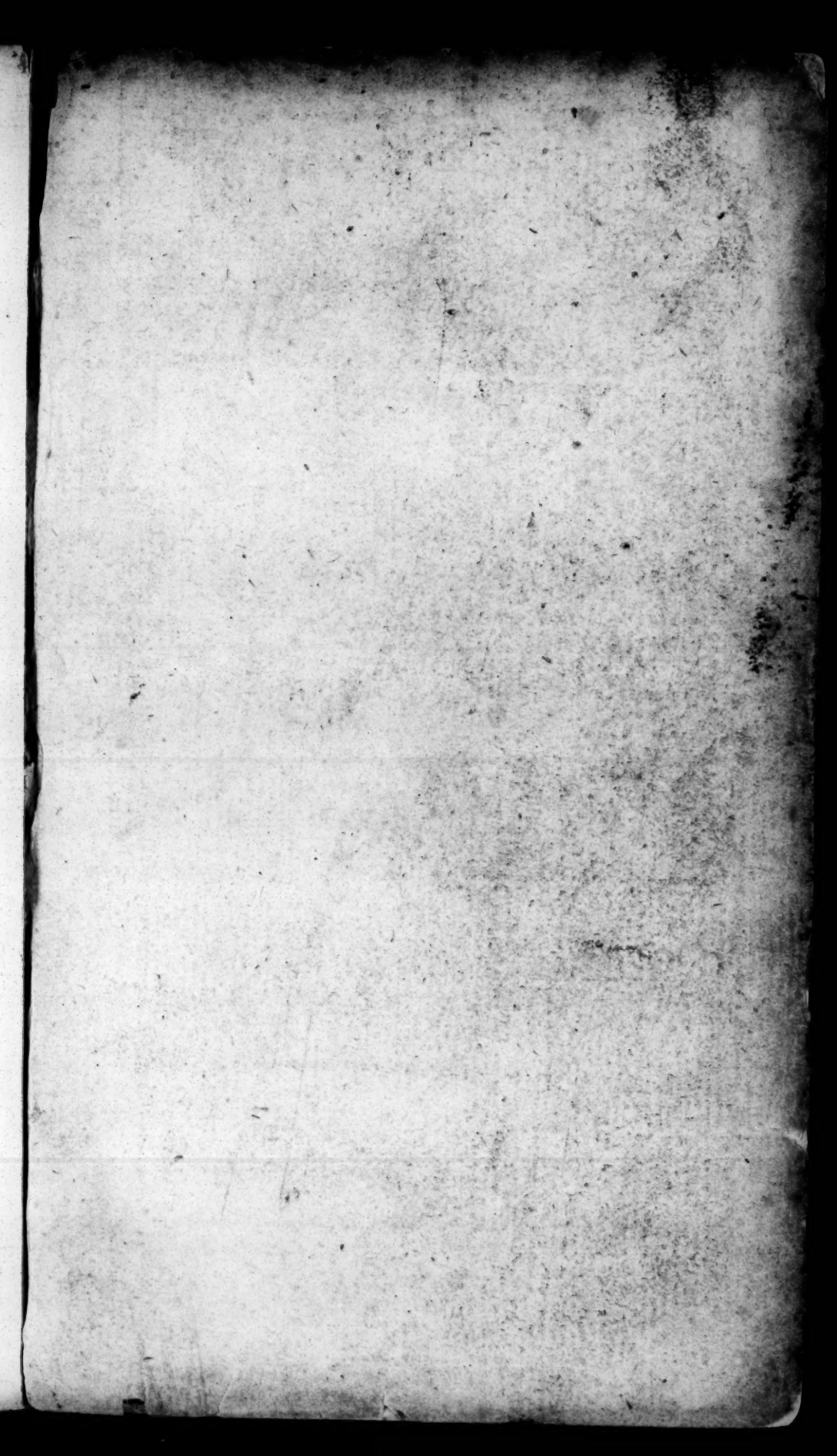
VI. When there are two connected nouns in a sentence, the verb agrees with that to which it is nearest. Example, *A man's hand* is stretched out, but the *head* may be safe while the *hand* receives an injury.

Thus are ~~simple~~ Examples subjoined to the above Rules of Syntax; and, by attending to them, any person may form thousands of others on the same principles.

F I N I S.







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